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7 Nov. 1962



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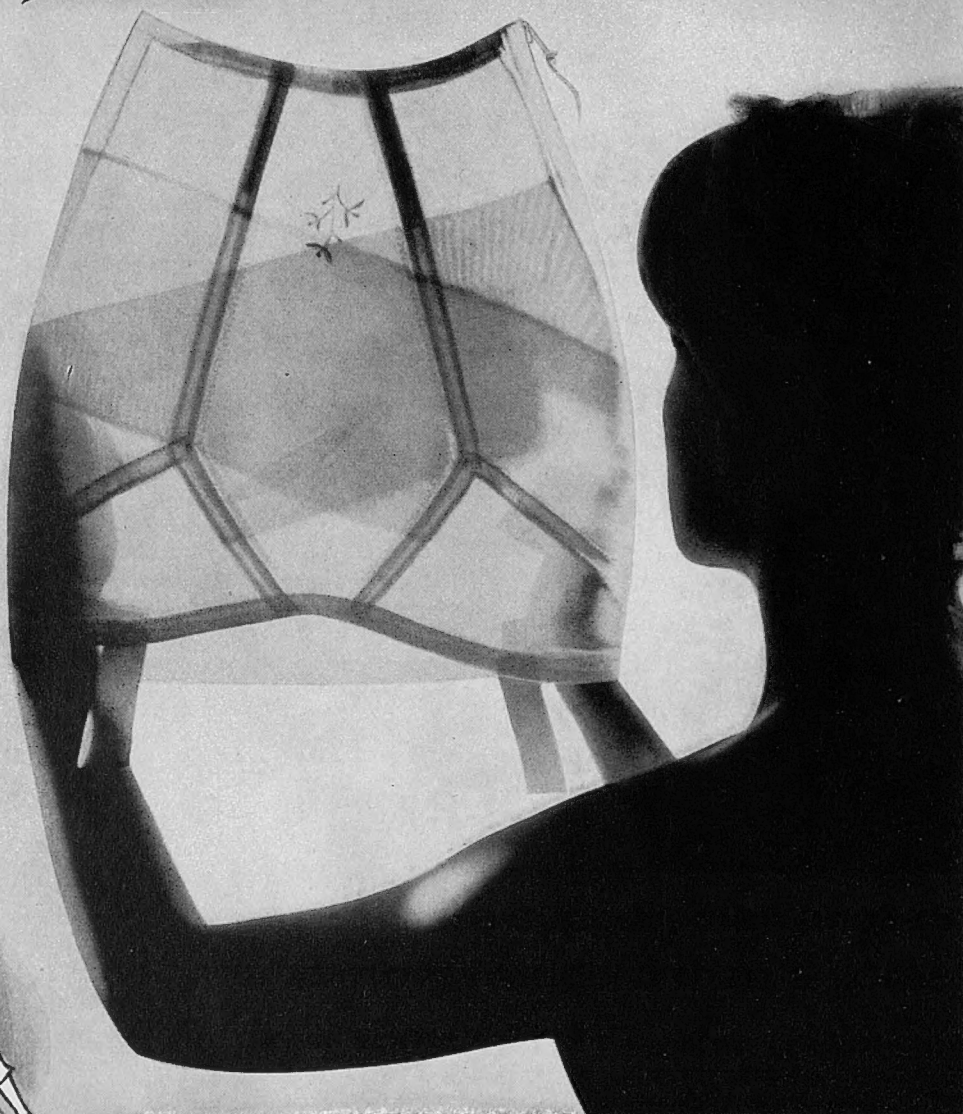


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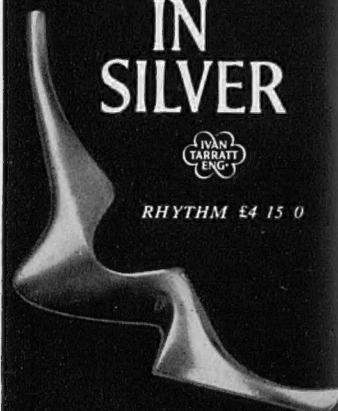
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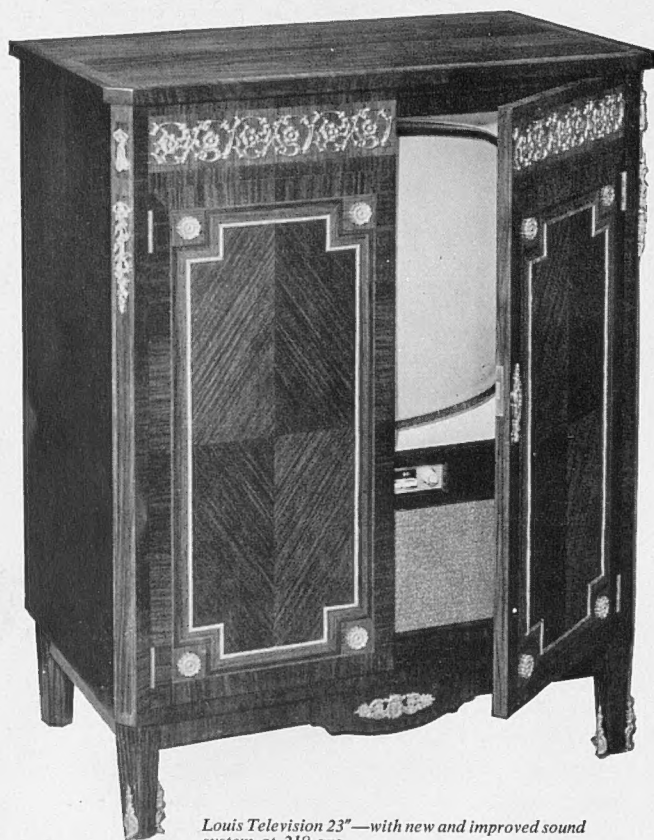
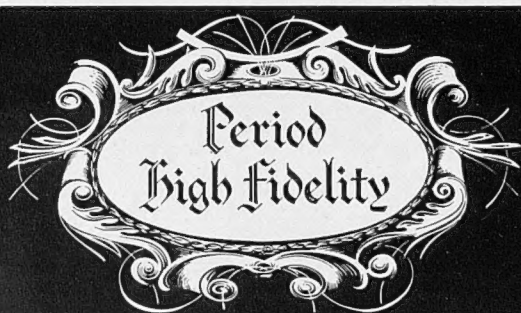


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THE Tatler

& BYSTANDER 2s 6d WEEKLY

7 NOVEMBER, 1962

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The film flicks by then halts in a second of arrested motion captured in the cover picture by Dennis Jackson. It's the kind of picture all amateurs attempt and most professionals would be proud to achieve. For steps towards perfection, or at least towards viability, turn to page 372 where Derek Stevens recounts developments in construction and performance of That old black magic box—the camera. For expert use of similar equipment see Dmitri Kasterine's graphic presentation of fashions in brocade, page 380 onwards. Make-up on the cover by Revlon

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GOING PLACES

SOCIAL & SPORTING

Lord Mayor's Show, 10 November.

Christmas Fair, Rootes Showrooms, Piccadilly, 12, 13 November, in aid of the Westminster Red Cross.

500 Ball, Quaglino's, 13 November, in aid of the British Rheumatism & Arthritis Association. (Tickets, £3 3s. inc. dinner, from Miss Margaret Pinder, B.R.A.A., 11 Beaumont St., W.1. WEL 9905.)

International Ball, the Dorchester, 14 November. (Details, Miss Patricia Jowitt, gro 2784.)

Men Of The Year Luncheon, Savoy, 15 November. (Details, Lord Sempill, c/o British Council for Rehabilitation of the Disabled, Tavistock House, W.C.1.)

V.W.H. (Cricklade) Hunt Ball, R.A.F. Officers' Mess, South Cerney, 16 November. (Details, Mrs. J. J. Mann, Oxlease Farm, Filkins, Lechlade, Glos. Southrop 216.)

Sir W. W. Wynn's Hunt Ball, Grafton Hall, Malpas, Cheshire, 16 November.

Christmas Party, Chelsea Town Hall, 3-5.30 p.m., 19 November, in aid of refugee children & families. (Tickets, £1 1s. inc. tea, from the Chairman, 39 Cadogan Place, S.W.1. BEL 4705.)

United Charities Fair, Grosvenor House, 19 November, 11 a.m.-7 p.m. Adm. 2s. (Details, Molesey 2148, WEL 4177.)

Maple Leaf Ball, the Dorchester, 21 November.

Gala Concert, 8 p.m., 23 November, Royal Festival Hall, in aid of the Royal College of Nursing. R.P.O. cond. Sir Malcolm Sargent with Moiseiwitsch (piano). (Tickets, 7s. 6d., to 10 gns., from Royal Festival Hall, WAT 3191.)

Christmas Fair, May Fair Hotel, 26 November, in aid of the United Appeal for the Blind. Adm. 2s. (Details, AMB 0191, PAD 1677.)

Gala Matinée of Ballet, Drury Lane, 6 December, in aid of the Royal Academy of Dancing Building Fund. Margot Fonteyn, Nureyev and guest artists. (Tickets, 10s. 6d. to 5 gns. from Webster & Girling, 211 Baker St., N.W.1. WEL 6666.)

RACE MEETINGS

Flat: Manchester, 8-10 November (November H'cap, 10th); **Steeplechasing**: Fontwell Park, today; Stratford-on-Avon, 8; Sandown Park, 9, 10; Taunton, Wetherby, Warwick, 10; Birmingham, 12, 13; Worcester, 14; Wincanton, 15; Cheltenham, 16, 17 November.

MOTORING

R.A.C. British International Rally, Blackpool-Bournemouth, 12-17 November.

MUSICAL

Royal Ballet, Covent Garden. *Les Sylphides*, *The Lady & The Fool*, *Persephone*, 7.30 p.m. tonight; *The Lady & The Fool*, *Napoli*, *Flower Festival at Genzano*, *Les Rendezvous*, 2 p.m., 10 November; *Ondine*, 7.30 p.m., 14 November. (cov 1066.)



● Sarah Badel, daughter of actor Alan Badel, and Ian McShane, son of Manchester footballer Harry McShane, in *Thank You & Goodnight* to be transmitted by ITV on Sunday. Author of this play about a pop singer and a girl musician is drama critic and novelist Robert Muller. Sarah and Ian, both 19, were RADA students last year

Covent Garden Opera. *Cavalleria Rusticana* and *Pagliacci*, 8, 10, 12 November; *La Traviata*, 13 November. All 7.30 p.m.

Sadler's Wells Opera. *The Turn Of The Screw* (last perf.), 9 November; *The Flying Dutchman*, 10, 14 November. (All 7.30 p.m.). (TER 1672/3.)

Royal Festival Hall. Royal Liverpool Philharmonic, cond. Pierre Monteux, with Yehudi Menuhin (violin), 8 p.m. tonight; L.P.O. & Choir, cond. Frederick Jackson in Mendelssohn's *Elijah*, 8 p.m., 8 November; Bournemouth Symphony Orchestra, cond. Constantin Silvestri, 8 p.m., 9 November; Colour film of *Der Rosenkavalier* (Salzburg Festival perf.), 7.15 p.m., 10 November; Daniel Wayenberg (piano), 3 p.m., 11 November; Philharmonia Orch. cond. Carlo Maria Giulini, 7.30 p.m., 11 November; L.S.O. cond. Norman Del Mar

in Mahler's Symphony No. 3, 8 p.m., 12 November; Bach Choir & Jacques Orch., cond. David Willcocks, in *Mass In B Minor*, 8 p.m., 13 November. (WAT 3191.)

EXHIBITIONS

"The Crafts, 1962," Sander-son's Showrooms, Berners St., W.2, to 28 November.

"Murder In Albemarle Street," National Book League, Albemarle St., to 1 December.

French Pottery & Textiles, Craftsmen Potters' Shop, Lowndes Court, W.1, to 23 November.

FIRST NIGHTS

Duke of Yorks. *Policy For Murder*, tonight.

Wyndham's. *Out Of Bounds*, 8 November.

BRIGGS by Graham



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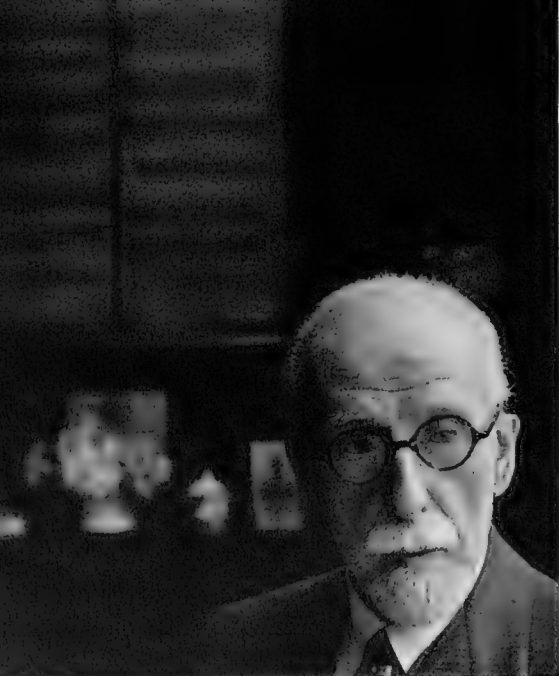
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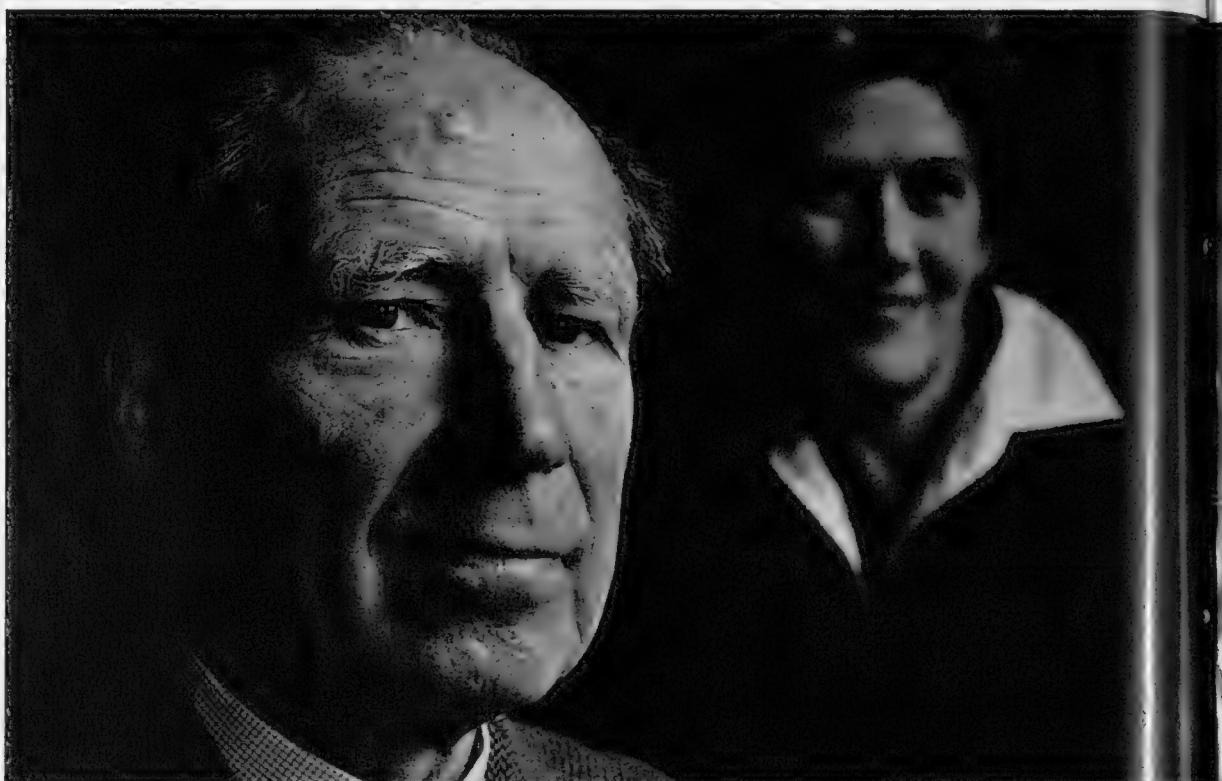
PICTURES FROM AN EXHIBITION



Sir Stanley Unwin has lived in Hampstead for 48 years—part of the time in a Victorian house that won a first prize for gentlemen's dwellings in 1851. "If one has to live in London, there is no place to equal the top of the hill in Hampstead," he says

GOING PLACES IN PICTURES

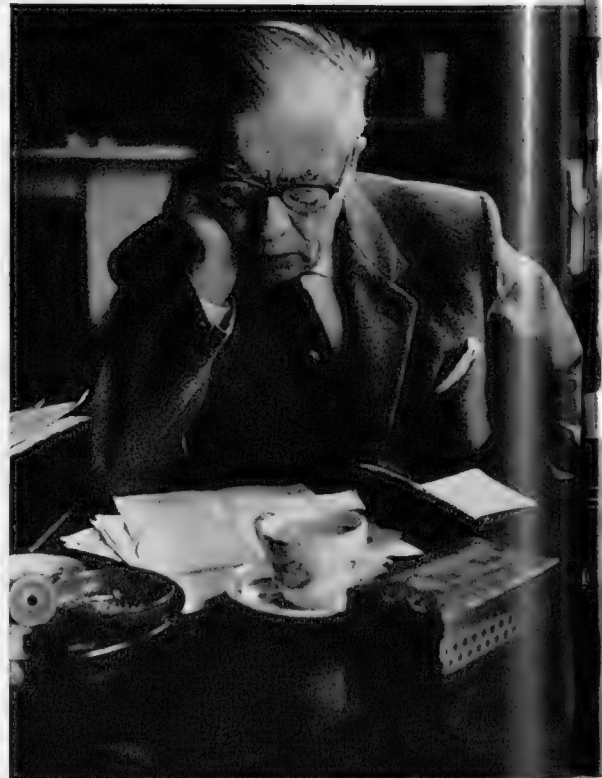
Ernest & Diana Raymond have lived there for 22 years. She set her novel, *STRANGERS*, in Hampstead, and his *TWO GENTLEMEN OF ROME* describes the lives of Keats and Shelley in Hampstead. He is a Borough Councillor; she types her husband's novels as well as her own. His latest book: *THE CHATELAINE*



Marghanita Laski, author and controversialist. Her novels include *LOVE ON THE SUPERTAX* and *THE VICTORIAN CHAISE-LONGUE*.



Frank Norman has been in the "nick" a few times and used his experiences for the book *BANG TO RIGHTS*, the play *FINGS AIN'T WOT THEY USED T'BE*

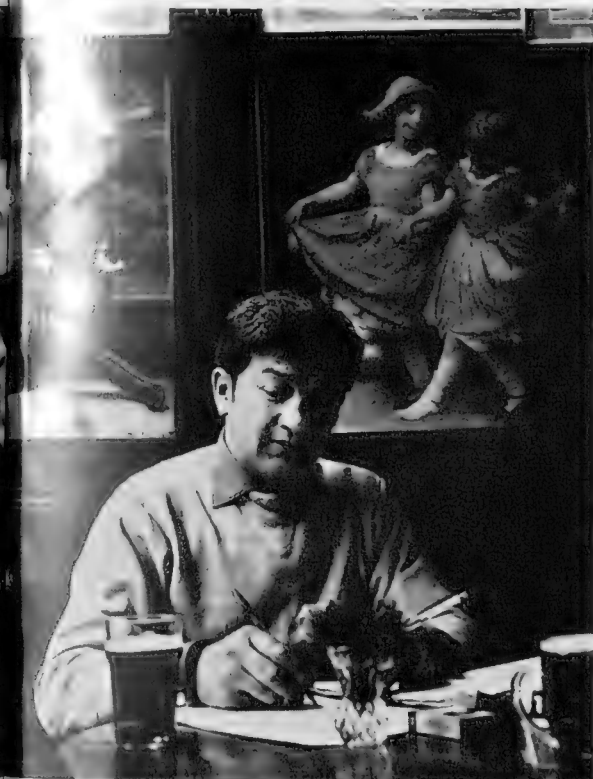
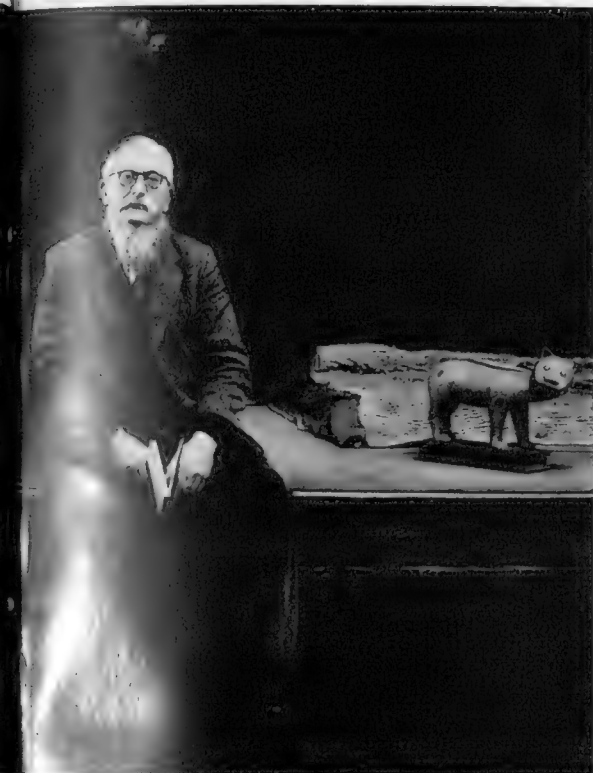


Sir Julian Huxley has lived in Hampstead since 1942. Has lately been devoting his time to a study of the increase in world population

More than 100 active writers live in and around Hampstead. Helen Craig, who also lives there, has photographed 39 of them for an exhibition that opens today at her studio in Heath Street. Apart from the photographs, taken mainly in the writers' homes, the exhibition includes manuscripts, bookjackets and biographical material contributed by the writers themselves

William Empson and his wife Hetta spent three years under Communist rule in China. Since 1953, he has been Professor of English Literature at Sheffield

Penelope Mortimer, born in Swiss Cottage, has written in and about Hampstead for all her working life. Her latest novel is *THE PUMPKIN EATER*



Jon Rose was born in Australia but often writes, as here, in the Flask, Highgate. He started as a singer and actor, appearing in West End revues. First novel was *PEPPERCORN DAYS*, his latest will be published in America this autumn

Kay Dick lives in Flask Walk, which inspired her contribution to the *SECOND BOOK OF HAMPSTEAD*. Educated in Geneva, she manages to combine fiction, *BY THE LAKE*, *SOLITAIRE*, with non-fiction—a study of the Jane Welsh and Thomas Carlyle marriage comes out shortly

William Sansom, novelist, essayist and short-story writer, wrote his first ten books in Buckland Crescent, now lives in Hamilton Terrace. His 20th, *THE LAST HOURS OF SANDRA LEE*, was published in 1961



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W.B. . . . Wise to book a table **Balon's**, 73 Baker Street. (HUN 2301.) C.S. Open 12-3 p.m. for luncheon and 6 p.m. to midnight for dinner. It is not surprising that Mr. Balon has a considerable clientele of contented customers, for his restaurant is one of the best in this part of London. There is an air of unassuming elegance about it, and the comfort that should go with good food and wine. It has the added quality that the staff take a real interest in your proper enjoyment of them. In the quite considerable menu, supported by a first-class wine list with emphasis on the wines of Burgundy, sole and veal dishes are specialities. N.B. too the *Terrine du Chef*. The sweets are also well above the average. Excluding drink, a good meal can be had for 25s. or slightly less. W.B.

The Steak & Chop House, 40-41 Haymarket, Piccadilly Circus end. (WHI 6600.) When I visited this restaurant shortly after it opened I thought the ventilation—always a problem with grills—could be improved. Now it is, like the food, first-class. Another thing I like is the attentiveness of the staff and their outstanding good manners. Its position dovetails neatly into your plan for a theatre or cinema visit.

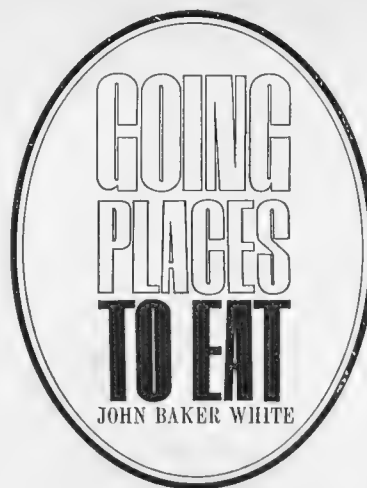
Shorthorn, Chelsea Cloisters, Sloane Avenue. Open Sundays luncheon and dinner. (KNI 8608.) The French have a much better word than us to describe this type of restaurant. It is "Classique," indicating a high standard of comfort, pleasant surroundings, smooth service, a sound cellar and straightforward, high-quality cooking. As the name indicates, it specializes in beef and steaks: the owner, Mr. Corrigal, selects his meat with a breeder's knowledge. He also knows his clarets. For what it is, it is not at all expensive. W.B.

Wine note

If you have a cellar, even a small one, I am certain it is a good investment to buy 1959 clarets now for laying-down. At a recent tasting at the Army & Navy Stores, whose clarets are of high repute, I made a note of the following wines that seemed attractive investments.

Château Guionne (Côtes de Bourg), 8s. 9d. bott. Fit for drinking within the next 6-12 months.

Château Bibian (Listrac), 12s. 3d. bott. I would wager a bottle or two that this will



develop into a splendid wine in about five years plus.

Château Gruaud Larose (St. Julien), 15s. bott.

Château Lynch Bages (Pauillac), 17s. 6d. bott.

Château Cos d'Estournel (St. Estèphe), 17s. 6d. bott.

The last three wines should be kept for at least five years for their full enjoyment—if you can resist temptation.

The Army & Navy Stores have also 12 chateau-bottled clarets, and one Bordeaux-bottled, of the 1959 vintage on

their list at prices ranging from 18s. 3d. to 22s. per bottle. A **Château Talbot** (St. Julien) at 18s. 3d. sounds to me like a bargain. All the wines I have mentioned are available in half-bottles.

. . . and a reminder

Silver Spur, 38 Thurloe Place, S. Kensington. (KEN 7717.) Small with good cooking and reasonable prices.

Gilbert & Sullivan, John Adam Street, Adelphi, W.C.2. (TRA 2580.) Public house with restaurant above, both comprising a treasure house of Gilbert and Sullivan relics. Good plain cooking.

Kensington Palace Hotel, De Vere Gardens. (WES 8121.) Redecorated restaurant in which you will find high-quality specialized cooking.

Le Beurre Fondu, Wilbraham Hotel, Wilbraham Place. (SLO 8296.) Small, with private dining-room atmosphere and good cooking.

Octopus, 7 Beauchamp Place. (KEN 4109.) Eric Lukis sings to his guitar every Thursday evening from 9 p.m.

Toni Terroni has managed the Terrace Room at the Dorchester since it opened in April last year. British, but of Italian extraction, he defines his job as "keeping clients happy." Mr. Terroni does some of the cooking-at-the-table which is a feature of this restaurant, but speaks highly of the Swiss chef, Mr. Eugene Kauffler. Mr. Terroni says he has worked for his present job since 1923: "You try, and chop and change, and hope, and then eventually it happens"



Cabaret calendar

Savoy (TEM 4343). Rudy Cardenas, The Master Juggler, Kenneth McKellar and the Savoy Dancers

Talk of the Town (REG 5051). Shirley Bassey in the star spot; plus big floorshow Extravaganza at 10 o'clock

Room at the Top (ILF 4455). Anita Harris

The Establishment (GER 8111). The Second City, satirical group from Chicago

Pigalle (REG 7746). Carmita and the Maori High-Five in spectacular floorshow Tropical Paradise



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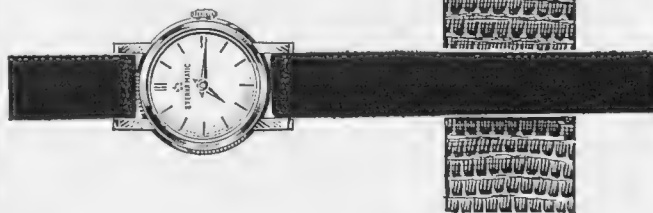
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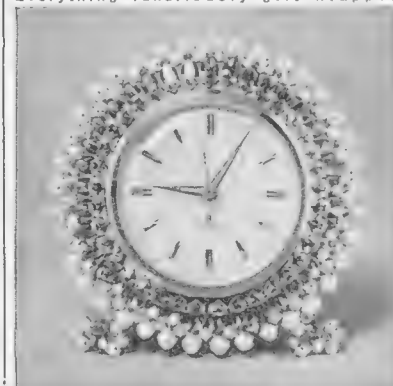
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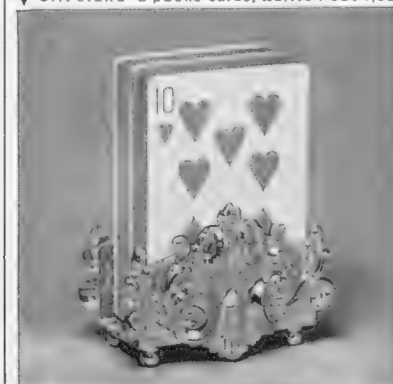
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The flavour of Belgium

THE BEST OF BELGIUM IS ITS accessible compactness, its art cities and its food. Since its close proximity to our own shores implies a similarity of climate, its appeal is dictated by factors other than the weather. Ostend, for example, is like Brighton, a fairground in summer, but regains some of its Edwardian elegance when the holidaymaking crowds have left. During weekends, even in winter, the Casino and its fine restaurant continue to draw the gamblers and the *bons vivants* from Brussels, northern France and even Germany. Without wishing to sound blasé, I could rarely contemplate with any pleasure the idea of actually swimming in the North Sea, but the air has a salty, ozone freshness which the Mediterranean and other southern oceans lack. Ostend smells as the seaside *should* smell—and how agreeable, on a winter's day, to walk along its acres of uncluttered promenade, culminating in the old harbour whose masted ships and little boats still manage to look as Boudin might have painted them.

Among the scores of hotels, the Palais des Thermes is the leading one (around £5 a night for two), but the Imperial, at half that price, is more than adequate. Whereas Ostend is, admittedly, equipped for crowds, the little town of Bruges is emphatically not. When I was there early last December the tea and souvenir shops were shuttered and, instead, one was able to enjoy this essentially miniature town of stone bridges and canals and willows without competition from the guided tours and day-tripping coach loads which plague it in summer.

Even the museums are small—the Groeninge contains only six galleries—but the paintings in them—Memling, Van der Goes, Van der Weyden—are

pearls of their kind and are especially well lit and hung. In the 12th-century museum of St. John's Hospital is the famous Memling triptych, and his six almost miniature representations of St. Ursula. The Hospital contains also what is probably the oldest pharmacy in the world, and it still dispenses prescriptions. Another delightful oasis from another age is the Béguinage, a peaceful green quadrangle of trees and white houses. Once a residential enclave for unmarried daughters of the gentry, it now belongs to the Benedictine nuns and there is a charming chapel, restored in the 16th century, attached to it. The Portinari, recently converted from a private mansion, is the best hotel in Bruges, but the best food is at the Panier D'Or, in the market place, and the Duc de Bourgogne, whose bay windows overlook one of the prettiest stretches of the canal. Try a dish called *waterzooi*, a Flemish speciality of chicken cooked and served in the same manner as *moules marinière*.

Antwerp is the exact opposite of Bruges, in almost every respect. Its liberal-minded merchants began to take trade away from Bruges as early as the 16th century, and for a long time it was more important than Brussels; (its citizens will tell you that it still is).

Lacking perhaps the gilded glories of the oldest part of Brussels, it has the beauty and vitality of a big port, its skyline punctuated by immense ships' cranes which look like the abandoned music stands of some ghostly orchestra. Its burghers' houses are rich and solid. Its Beaux Arts Museum contains the richest collection in the country, notable, of course, for Rubens, who was born and lived in Antwerp. Another worthwhile museum is the Meyer Van der Berg collection of primitives. There is not a great choice of hotels (the Century and the smaller Londres are the best), but there are scores of restaurants. Oysters from the nearby Zeeland, beds, crayfish, mussels and eel are, as in Ostend, the speciality. La Rade is generally acknowledged to be the best restaurant, closely followed by the Criterion and Le Gourmet sans Chiqué. Rooden Hoed, near the cathedral, is the oldest restaurant in the city, and specialises in sea food. You can also do well on Indonesian and Chinese.

But I had no food which quite compared with the top restaurants of Brussels. Le Cygne and La Couronne, facing



Bruges: a miniature town of bridges and canals

each other across Grand' Place, are almost peerless. This is the season not only for shellfish but also for game: *Rable de lièvre* (a princely cousin to jugged hare), venison cooked in Chambertin, and marcassin (baby wild boar). Mussels are served in sauce mousseline, smoked salmon is baked in a *feuilleté*, kidneys are *flambé* in juniper berries and gin (*Liégeoise*). With due respect to its art treasures, I'd say that food is the number one appeal of Brussels, and there are at least half a dozen more good restaurants besides those I have listed. There is only one serious snag to good living, and that is a licensing law which prohibits the sale of spirits in public restaurants. Needless to say, there are numerous clubs to compensate, and at most the visitor pays a token fee. One of the nicest is Le Cerf, an original 16th-century Flemish house, furnished with antiques, also in Grand' Place. Others are Bon Vieux Temps,

and L'Image de Notre Dame.

There are some elegant, though not specially cheap shops in the modern, upper part of the city, in and near Avenue Louise. The best buys are shoes and handbags. One highly chic night club, also in this district, is Le Scotch. It is the only place in which I have ever seen the Twist danced with any grace, and certainly the only night club of my acquaintance to be furnished with comfortable armchairs to sink into when not twisting. The best hotel is the new Amigo, just behind the Town Hall. Second choice the traditional, old-fashioned Metropole. Brussels is an easy base from which to tour either Bruges, Ghent or Antwerp in a day. Trains are fast and frequent, and none of these journeys is more than an hour from the capital. Flights are an hour (£16 15s.) from London. The Dover/Ostend crossing is 3½ hours, £10 8s. return.

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THE TATLER
7 NOVEMBER 1962

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NEW MAN FROM PARIS



ALAN VINES

France's new Ambassador in London, M. Geoffroy de Courcel, has been closely associated with General de Gaulle since wartime days. The Ambassador and his wife, seen in the drawing-room of their official residence in Kensington Palace Gardens, have two sons who go to a day school in Kensington. Muriel Bowen describes her meeting with the Ambassador overleaf

LONDON'S NEW DEB FROM CHILE

*Mme. Victor Santa-Cruz,
wife of the Chilean
Ambassador, gave a
dance for their daughter
Lucia, at the Embassy
in Eaton Place*



Senorita Lucia Santa-Cruz & Mr. John Dorman



Miss Penelope Wagner & the Hon. Nicholas Cavendish



Miss Kaiyin Lo & Mr. Anthony Korner



Mr. Nicholas Cooke & Miss Caroline Godman



Miss Sylvana Wyndham & Mr. Benedick Peake



Lady Mary Kerr & the Hon. Colwyn Philipps

LONDON'S NEW MR. FRANCE

Muriel Bowen reports

THE NEW FRENCH AMBASSADOR, BARON GEOFFROY DE COURCEL, has very soon after his arrival found himself in a similar dilemma to many Londoners. For about three months now he and his wife have had the painters at their house in Kensington Palace Gardens. But unlike most of us M. de Courcel is not exasperated by their long stay, he's not only got to know the painters but also their children. "They have all become our friends," he says cheerfully.

One might imagine that with France's recent role in the Common Market negotiations, M. de Courcel is an ambassador in a hot seat. But this, he tells me, is not so for all French policy on the Market is channelled via Brussels. M. de Courcel predicts a closer Entente Cordiale if and when we join the Market. But (unlike the Germans) he does not expect his embassy to grow in size.

THE GENERAL'S AIDE

M. de Courcel, tall and distinguished-looking, speaks an attractive English that is precise and to the point. He has been closely associated with General de Gaulle in a series of posts, the first in 1940 when the General wanted somebody with a good knowledge of English to be his liaison officer with the British and French armies. At the French Foreign Office they say that the General has great trust in his new ambassador and regards him much as the Prime Minister regards Mr. Heath, as a man he would go tiger hunting with. Appropriately M. de Courcel hopes to do some shooting in England when the opportunity presents itself. This has always been his favourite hobby.

Baronne de Courcel is a handsome woman with a mind that she likes to keep sharp. Nine years ago she spent four months at a factory in Middlesex studying the part played by workers in industrial management. Wives of French ambassadors are noted for their good dressing and Mme. de Courcel, like all of her more recent predecessors, wears clothes from the Paris fashion houses.

AN EMBASSY COMING-OUT

The Chilean Embassy called a halt to economic and political problems and allowed itself to be old fashioned and grand by having a splendid ball. The occasion was the coming out of Senorita LUCIA SANTA-CRUZ, the strikingly attractive daughter of the Ambassador & Mme. VICTOR SANTA-CRUZ. Senorita Santa-Cruz is reading history at King's

College, so at the dance there were a number of her friends from London University as well as girls who have come out this year. The HON. LOUISE LAMBERT, Miss SARAH BUDGE, Mr. ANTHONY LESSER, Miss MELANIE FRANKLIN, Mr. ALAN ELLIOT, and Miss CAROLYN MCALPINE were among those surging round the welcoming brilliance of the Embassy's drawing-rooms. A Greek band playing South American tunes set the place fairly pounding with merriment, and there was also a band from Cambridge. The whole thing was a triumph for Mme. Santa-Cruz, a woman of great warmth and natural charm. And nobody seemed to enjoy the dance more than her husband. Not for the Ambassador the grin-and-bear-it attitude of so many English fathers. He was on the floor for almost every dance!

IRISH BUYERS' MARKET

One place that always seems to benefit from an unsettled world situation is Ireland. After the war there was a great rush of English to buy country houses. Now another buying spree is under way, the buyers being the Germans and, even more recently, the Americans. More and more attractive country mansions with 200 acres or more are being snapped up by the Germans. Most of all they like those attractive Georgian houses with few but large rooms. Happily Ireland abounds in houses of this sort, less happily it's often difficult to find one in a good state of repair. During a recent visit I talked to some of the Germans and asked why they had picked Ireland. The land they considered cheap but more than this they liked the feeling of "being away from it all."

The Germans are not all that numerous in Ireland, but the large sums of money they often spend on buying up and improving the white elephant type of country house does make them rather obvious. The Irish welcome them with mixed feelings, traditionally they distrust all foreigners, but their government takes a different view. Politically the 22 factories the Germans have built in Ireland in the past couple of years are greatly welcomed. Now 22 more German factories are being built, and all of this keeps people at home who would otherwise have to "go across the water" for a job. Besides Germany is doing much pushing behind the scenes to get Ireland accepted as a member of the Common Market.

There is a more welcomed influx of Americans who fly in from New York or Chicago for a couple of hours when a substantial property comes on the



Mme. Victor Santa-Cruz



Senor Sebastian Santa-Cruz, son of the Chilean Ambassador, and Miss Sarah Peel

Miss Patricia Angela Mary Price, daughter of Sir Henry & Lady Price, of Ardingly, was married to Mr. Nigel Radley-Smith, the son of Mr. & Mrs. E. J. Radley-Smith, of West Hoathly, Sussex, at Ardingly Church, Sussex



*The Dowager Marchioness of Headfort with Mrs. Ralph Greg.
Top: Sir Henry & Lady Price*

AUTUMN BRIDE AT ARDINGLY

MURIEL BOWEN CONTINUED



The Earl of Feversham with his daughter, Lady Clarissa Duncombe. Centre: Mrs. E. G. H. Clarke, Sir Ivison and Lady Macadam. Top: the Countess of Halsbury with her daughter, Lady Clare Giffard, and Col. E. G. H. Clarke

market. I drove out to see Miss ELIZABETH ARDEN's new purchase, Barretts-town Castle, in Co. Kildare, a smallish, stone, castellated building that dates from the 16th century. With it goes a stud farm of some 500 acres which shows the benefit of the years of care and attention lavished on it by Mr. STUART MURLESS, brother of the Queen's trainer, Mr. NOEL MURLESS. He will continue to manage the property for Miss Arden.

Miss Arden's bill for air tickets for her horses must be considerable, for many of her mares are flown from her Maine Chance stud farm in Kentucky to Ireland and England during the breeding season. Now with Barretts-town this won't be necessary. But what really influenced her to buy the place were the trees. "She fell for them the minute she saw the place," Mrs. Murless told me.

Miss Arden is now making her plans for Barretts-town and I am sure one of the first things to go will be the chocolate brown paint so extensively used

inside the castle. Doubtless this will give way to the light, airy, pastel shades which are a happy feature of her house at Maine Chance—though somehow I cannot see Mr. Murless falling for one item of the Maine Chance colour scheme, the Arden-pink stable buckets! At Barretts-town Miss Arden will be luckier than many people in one respect; she will have some agreeable neighbours. Her nearest will be Mrs. MICHAEL BEAUMONT at Harristown and a little farther away at Russborough are SIR ALFRED & LADY BEIT.

NEWS FROM TIPPERARY

Farther south in Co. Tipperary Mr. NORMAN BUTLER and his wife, PENNY, who is LORD & LADY FORTEVIOT's younger daughter, have bought Kilboy from LORD DUNALLEY. For several years Mr. Butler has been taking Earl Mountbatten's place, Classiebawn Castle, for a couple of weeks, but he tells me that he has for long wanted a place of his own in Ireland. Kilboy is a happy choice. Rebuilt some years ago it is now smaller than the original house and a well-thought-out place, easy to run. The Butlers move in shortly and plan to spend a couple of months each year at Kilboy. They are looking forward to the hunting, though they insist that they are not—"hunt-six-days-a-week people, like some of our best Irish friends." Mrs. Butler is bringing over her hunter from America and she would like to breed riding horses in a small way. Her husband is best known as a polo man, but he also hunts a bit. On the Butler estate in Illinois there is a pack of hounds with all the personality and staying power of an Irish pack.

LORD BROCKET is another who has found new interests in Co. Tipperary. After the war he bought Carton, the Duke of Leinster's place in Co. Kildare, and he has now taken the rose pink Queen Anne palace which for nearly 200 years has been the home of Archbishops of Cashel, and turned it into an hotel. In converting and decorating the house Lord & Lady Brocket have done a job that the professional hoteliers might well envy. The palace is situated beneath the majestic heights of the Rock of Cashel. Cashel isn't the sort of town that can expect a rush of tourists, but the good food served at Lord Brocket's

CONTINUED OVERLEAF



The bride and bridegroom leave after the reception at Wakehurst Place

MURIEL BOWEN CONTINUED

hotel is a great boom for hostesses of the delightful country houses in the neighbourhood, who keep open house for English friends during the hunting and fishing seasons. It must be a boon, too, to Mr. VINCENT O'BRIEN, the famous young Irish trainer whose big American clientele can now be as well looked after at Cashel as are their horses.

BASE FOR THE OLYMPICS

In Co. Dublin the HON. MRS. HERBRAND ALEXANDER (sister-in-law of the Field Marshal) has sold her place at Loughlinstown. A sad sale, as Mrs. Alexander's pedigree cattle have been the best turned out in the Irish show ring ever since the war, and many people have tried to equal the high standards which she has attained. The place has been bought by Mr. JOHN P. GALVIN, a Britisher who has made his fortune in Australia and his home in California. As a hobby he likes to mount riders in the horse events of the Olympic Games, and with this in mind he has experts in Ireland and France selecting and schooling horses for him. With the Olympic Games only round the corner he wants a base in Europe to see something more of his horses and their progress towards gold medals.

The comings and goings of foreigners are watched by the Irish with the curiosity which is a national characteristic. Though Ireland is not a place in which you can easily go mad with excitement, it is changing. Americans on horses, murmurs of German from round the corners of the snug, and TV pushing its way into the green and sleepy countryside. Nevertheless the wind of change has to fight for its chances there, and so, apparently, have the foreigners. I once asked the late Sir David Kelly, an Irishman who was British Ambassador to Russia what would happen if the Russians were to go to Ireland. He said gravely: "I think it would be God help the Russians!"

YOU MIGHT GET IT BACK

A rash of notices has suddenly appeared in London clubs saying that the management can no longer pay compensation for members' umbrellas which disappear from the club premises. This should not I think make the rightful owners of the umbrellas give up all hope. Last week an umbrella which I left in Bermuda on 20 December, 1959, was returned to me in London, and it appeared to have been unused in the interval!



Capt. Charles Bond gave a commentary from an Army Signals truck. In foreground: some of the trophies

The battle of Zetland

Catterick camp was well represented at the Zetland Hunter Trials, held at Langdale, near Melsonby, Yorkshire, where signals and communication systems were organized with brisk military efficiency



Lady Barnard, wife of the Hunt chairman, with Mrs. S. L. Bigge, Trials secretary, and her daughter Alison



Mrs. Wilfred Graham on Silver Dollar. She rode in the Hunt Members & Farmers event



Winner of the Members & Farmers, Miss Kathleen Hall, on Mr. J. W. Hall's The Porch



Miss A. Bennett, of the Pendle Forest, on her own entry, Sailaway, in the Open



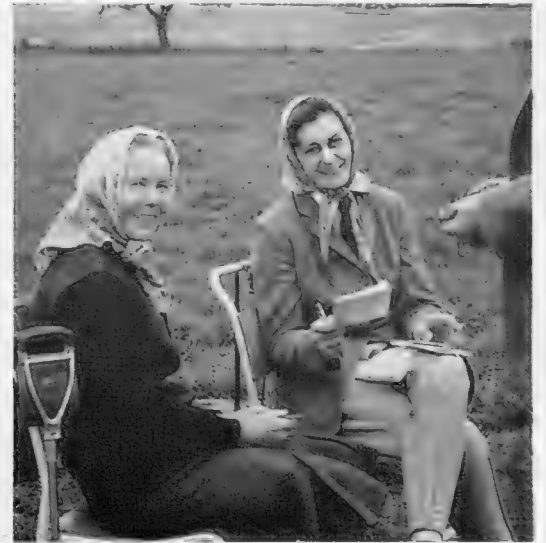
Mr. W. Ratcliffe (Bramham Moor) riding Yankee in the Open, which he won



The Hon. Mrs. Colin MacAndrew, wife of the Master of the Zetland with Mrs. J. Steel



Comdr. O. Fogg-Elliott, Zetland hon. sec., with Major Vyvyan John, the Trials timekeeper



Mrs. J. D. Sturrock and Mrs. Vyvyan John, who rode Shepherd's Song in the Open

PARTY TIME

for Charlotte and Nicholas,
the children of Mr. & Mrs.
Peter Hutley, who were hosts
to 50 other children at their
combined birthday celebration
held in Kensington Town Hall



*Nicholas Hutley, the host, cuts
his cake*



*Flora, daughter of the Hon. Hugh
& Lady Antonia Fraser*



Debby Reid



Charlotte Hutley



*Shane Wesley-Smith and John
Simmonds watching the Punch
& Judy show*

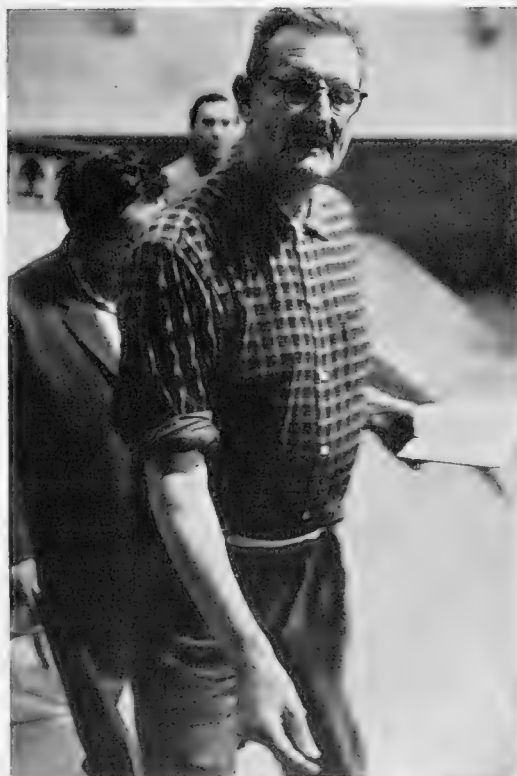
THE ENTERPRISING GIANT

IT HAD ALWAYS SEEMED TO ME THAT SIR Tyrone Guthrie must make use of Doohat, his family home on the border county of Monaghan, in very much the same way I use Killegar. His work, too, takes him all over the world: to London, to Ontario (where he has special interests), to New York, anywhere. And when an assignment is ended, a contract signed, a production over, he can return (as I can) to the ineffable timelessness of the deep Irish countryside—to cleanse his soul, to refresh his mind, to prepare new projects. Though Doohat is only some 45 miles from me, I'd never before been there till just the other day, when it happened that both of us were cleansing our souls simultaneously. Sir Tyrone, I had learned, would shortly be embarking on an important new venture, so I rang up to inquire if I could drive over and hear about it. He at once agreed and soon I was making my way, on a blowy, blue-&-white morning, along the twisty country roads between my haven and his.

The affinity with Killegar, I found, was greater than I'd expected. There was the same long avenue (in need of repair, like mine) with autumn-sad woodlands on each side of it; the same glimpses of water, rippled by the wind, through the black arms of trees; and then the Georgian house, also on rising ground, with a great lake below it just like mine—but I have *two*!—across a sloping meadow. I rang and the bell didn't work any more than mine does, but the front door was ajar and I wandered unhindered into the silent house. As I did so—it was perfectly timed—Sir Tyrone materialized at the head of the handsome staircase which faced me as I entered. He is a man of great stature, six-foot-five or more, and has a presence which you can feel at a range of 30 yards. But he is trim and limber too, and moved easily down the wide stairs like a practised actor who makes a long-familiar entrance. Dark suit, white shirt and collar, blue knitted tie; he was still more the impresario, I thought, than the representative of the fifth generation of the Guthries of Monaghan. But his first talk was of enterprise there at Doohat, not of theatre at all: of his Home-Made-Jam project—it reminded me of my own cream cheese scheme—to give needed employment locally.

The theatre, though, is of course his one true love, and matters more to him, I soon realised, than anything else in life. Before our second pre-prandial

LORD KILBRACKEN TALKS TO SIR TYRONE GUTHRIE



Sir Tyrone Guthrie rehearsing Jonson's *The Alchemist* at the Old Vic, his first classical production since returning to London

whiskey (with an *e*, for it was Irish), he was telling me with enthusiasm of the venture, the adventure, which he now has ahead of him—potentially more important than his pioneer work in recent years in getting a theatre going, and making a success of it, in what was once the intellectual wilderness of Stratford, Ontario. Two million dollars have been raised, he told me, by the citizens of Minneapolis and its twin-town of St. Paul, to finance a new theatre project. Sir Tyrone, as he put it, is "more or less the artistic chairman of the committee"; and will be director of the theatre itself when it is completed next May.

"It will be one more move away from Broadway," he said with a happy sigh. "How greatly I welcome it! Broadway, you know, is such a disappointment to those of us who love theatre. Its philosophy—and its economics—have gone completely adrift. Oh, it's all right if you have a *My Fair Lady*—but how often does *that* happen? It takes an astronomical sum to mount any show there, and

nine out of ten collapse. Yet almost all the theatrical energy of the States is centred on that square mile. More and more people, happily, are coming to realise that it's not a healthy set-up; and now I've got the chance to do something positive about it."

Over lunch, my host told me more of what he hopes to achieve. It will be in no sense an Old Vic, still less an Abbey. All the money has been privately subscribed and the venture must pay its way. The theatre, which will have an open stage, is being built to the committee's own specification.

"I have encountered astonishing enthusiasm in Minneapolis and St. Paul," said Sir Tyrone. "But, to make it a commercial success, we will have to attract tens of thousands of outside visitors—and the committee feel confident that we will be able to do so. Our new American theatre will in fact be most cosmopolitan: I have decided to start off with Shakespeare, then Molière and Chekhov, and one American play. This will be Miller's *Death of a Salesman*, which I have always thought a potential classic. I'm still planning the final form my productions will take."

And what of Ireland? It was his fellow theatrical knight, Sir Alec Guinness, who once described Sir Tyrone as the most exciting and stimulating person in the theatre today. Yet in his long professional life he has been associated with only three productions in his homeland; a very early *Hamlet*, a *Peter Gynt* for Radio Éireann, and Sean O'Casey's *The Bishop's Bonfire*. He reflected for a moment when I put the question to him.

"Sometimes I regret that I have made no real effort to join the theatrical life in my own country," he said. "I was sucked into the metropolitan vortex. I could probably have made a living in Dublin or Belfast, but it would have been uphill work. And I would never have had the chance to do such interesting, serious, or highly varied work."

"Would you like to direct an Abbey production as a guest?" I inquired.

"As a guest—yes," he at once replied firmly. "I'd be willing to do a Dublin production for half nothing. But I find the whole managerial policy . . . niggling."

And it was time for us to go, he to Minneapolis and I to London, far from the green safety of Monaghan and Leitrim. "Good luck in the world," I said. "Next time you're here again, come to Killegar. I think you'd feel at home."

ALEX LOW

THE PARTY PLANNERS

Report by Angela Ince, photograph by David Sim

THE SETTING

Jill Priday lives with her barrister husband and their two sons (aged five and three) in a flat in Westminster, and likes to give a dinner party once a week, usually asking two couples. The walls are painted white to show off the crisply plain Danish furniture and their modern paintings. The dining table is always lit by candles "They seem easier to talk by."

SERVICE

"I do it all myself, and I don't expect my husband to help with the serving—it gets a bit confusing with two of you leaping up and down the whole time. The one thing I leave to him is the wine—all I ask is that it arrives at the right time, and the right temperature."

CELLAR

"Before dinner we have chilled, dry sherry, or Cassis Blanc." (A teaspoon of Cassis in the bottom of a glass, with dry white wine poured on top, all chilled.) With the recipe (foot of page), Mrs. Priday serves a Château Renouil Franquet 1955.

THE ATMOSPHERE

Informal to the extent that they don't expect their guests to change for dinner. "Men seem to hate it—partly because they have to dress formally during the day—and so many people haven't time to rush home from the office, change, and come out again. We don't leave the men at the end of the meal—there's not much point in leaving a dining alcove for the other end of the room, and anyway conversation should be moving well by that time. Often we sit at the table for ages, and have coffee there. Women can talk on equal terms about almost anything, these days."

GUESTS' GUIDE

(What is expected from them in the way of conversation.) "I like them to be relaxed and pleased to be here. They should come to talk, with the meal a pleasant extra, not the other way round. I do like them to stay late, and I don't like to hear about the exhausting day they've had, nor about their staff problems."

VITAL KITCHEN GADGET

"A very sharp French cook's knife. And a pestle and mortar, to pound anchovies and capers in, and mint for mint sauce."

SPECIALITY OF THE HOUSE

"I'm a great admirer of Elizabeth David—her recipes are always reliable, and always delicious. This one I think is particularly good." (It came from "French Country Cooking," now published as a Penguin.)
 Filet de Bouef en Croûte. Season 1½ lb. of fillet of beef, and lard with small pieces of garlic. Sauté the beef lightly in butter, remove the beef, and sauté 4 oz. sliced mushrooms in the same butter. Put the mushrooms on a plate with the beef. Add a glass of sherry or port to the butter and let it simmer until thick. Roll out a pastry crust made of 8 oz. of flour and 6 oz. of pure beef dripping, mixed with a little water. Put the meat on one half of the pastry, with mushrooms and sauce on top, cover with the remaining pastry, firmly closing the edges together so that no juice can escape, and bake on a buttered tin in a moderate oven for 25 minutes. Serve with a Sauce Madere. (It is also delicious cold.)



These days the camera has become required equipment in most fields of human endeavour.

It's a social revolution that gains ground each year, writes Derek Stevens, who here sets forth some of the new refinements that are continually being added to ...

THAT OLD BLACK MAGIC BOX

The Contaflex Super B from the Zeiss Ikon Contaflex range, price: £124 10s., case, £6 13s.

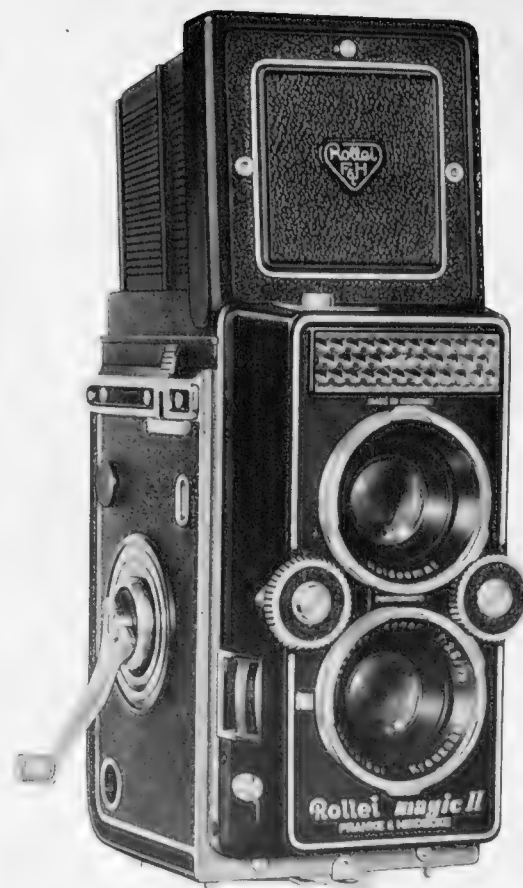


The Canonet from the Canon Company of Tokyo, price: £48 18s. 10d., case, £3 9s. 6d.



TIME was when you took a fabric-covered box camera and you pointed it, pressed the shutter release mechanism and got a picture—or failed to get it as the case might be. Things have moved on since then to the stage when every camera seems to have its own built-in light meter, flash attachment and mysterious knurled rims that control aperture and speed. All of which can terrify the self-conscious amateur with no natural bent for mathematics or familiarity with light intensities and allied physical mechanics. But the truth is that the more elaborate that old black magic box becomes, the simpler it is to operate. Admittedly the fully automatic camera has yet to be produced, but there is available today a vast range of cameras designed to eliminate the need to set dials, rings and levers manually. The range is perhaps wide enough to cause confusion to the amateur with no pre-determined ideas of what he wants, but the selection listed below can be depended on for practical efficiency and reliability.

The most famous country of origin for high quality photographic equipment is Germany of course, but don't be shy of buying Japanese. The astounding



The Rollei Magic II from the German Rollei range, price: £87 15s. 11d., case, £5 10s. 9d.

record of growth in the Japanese product equipment is reflected in the fact that a \$1 share of the Canon Camera Company of Tokyo in 1948 is now worth \$865. From the Canon Company emerged one of the first and still one of the foremost automatic 35 mm cameras on the market today, the CANONET in which a photo-electric cell is built completely around the lens. This converts the light intensity into an electric current which in turn affects the size of the diaphragm thus regulating the amount of light allowed through the lens. It can also be operated manually. For automatic photography set the lens aperture ring to "Auto" Setting and adjust the film speed indicator. Then turn the focusing ring until the two images in the centre of the viewfinder coincide and press the shutter release gently. An "arrow" mark in the viewfinder disappears if the correct exposure is obtained and the shutter release can be fully depressed. If the "arrow" mark remains in view the speed ring should be turned in the direction to which it is pointing, either left or right, until the correct exposure is obtained. The Canonet is distributed in this country by J. J. Silber Ltd., of London, and can be obtained at most photographic

The Polaroid Electric Eye Land Camera J66 from the American Land Polaroid Company, price: £79 11s. 4d. Also available in kit form

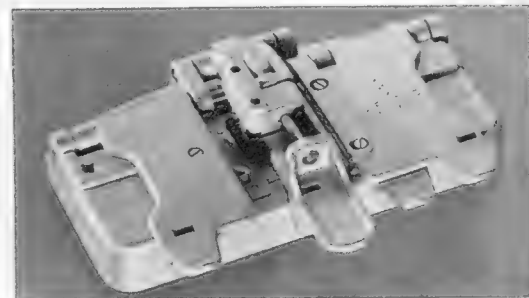


The Canon EEE Motor Zoom 8, price: £94 16s. 4d.



The Carena Zoomex, price: £139 1s. 6d. or £118 6s. according to lens

The Siemens Film Splicer for joining edited ciné film (8 & 16 mm.) price: £5 5s.



The Spectosun is a light source for taking indoor colour shots. It works off house voltages through a small transformer. Price: £13 19s.



suppliers retailing at £48 18s. 10d. Ever-ready case £3 9s. 9d.

For a larger size negative format I recommend the latest addition to the famous German Rollei camera range, the ROLLEI MAGIC II. Size 120 film is used giving 12 exposures size 2½ in. square, or, with the simple insertion of a special masking frame in the back of the camera, 16 exposures 1½ in. by 2½ in. in size. This camera is known as a twin-lens reflex. Again automatic exposure control is provided. All you have to do is set it on automatic, compose your picture on the ground-glass screen at the top of the camera and when the exposure needle shows a reading press the trigger. As in the Canonet, exposure settings can be manually controlled for individual requirements. The Rollei Magic is distributed by R. F. Hunter Ltd., of London, and retails at £87 15s. 11d. Ever-ready case £5 10s. 9d.

The American Land Polaroid Co. produce a camera unique in the fact that within 10 seconds of actually taking a picture, a completely processed and finished photograph, 3½ in. by 4½ in. in size, is ready to be pulled from the back. This is the POLAROID ELECTRIC EYE LAND CAMERA, model J66, priced at £79 11s. 4d., or in kit form,

which includes case, two picture rolls, and 12 flash bulbs: £92 7s. 9d. Individual picture rolls for the J66 are priced at £1 2s. It is, perhaps, the most simple camera to use where automation is concerned for all that's needed is to aim and release the shutter. If the amount of light is insufficient a signal indicates that the built-in flashgun should be used. At present this camera employs black and white film only, but Polaroid colour film (Polacolour) is soon to be offered to the Polaroid Land Camera user enabling him to produce "instant" colour prints within a very little time.

Tenth in the range of the well-known Zeiss Ikon Contaflex cameras is the new CONTAFLEX SUPER B. This is a single lens reflex camera, permitting the subject to be viewed directly through the taking lens. It is the first automatic camera to be fitted with an automatic flash exposure control as well. The Contaflex Super B is a versatile camera ideal for the more ambitious amateur. Price is £124 10s. Ever-ready case £6 13s.

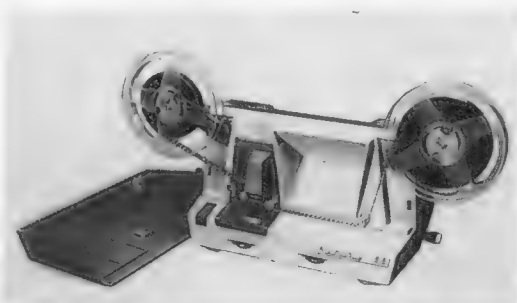
Ciné photography continually gains in popularity. Due to intensive research by film manufacturers into colour emulsions, successful ciné colour photography has become almost infallible. Ciné cameras have also been developed

to the extent that only common sense is needed to produce films of good quality. Two of the cameras that dominate the movie world are the CARENA ZOOMEX, made in Liechtenstein, and the CANON EEE, MOTOR ZOOM 8, another product of the Canon Company of Tokyo. Both are fitted with zoom lenses which control the size of the picture registered on the film. The Carena Zoomex is powered by a spring motor which is wound by turning the handle grip. Two of the features incorporated are an automatic loading and automatic exposure control and the zoom lens is controlled manually. Distributed by Photopia Ltd. of Newcastle, the prices are £139 1s. 6d. and £118 6s. depending on the type of lens. The Canon EEE Motor Zoom 8 incorporates electric motor drive and electric power zoom which together with other automatic features provide operation with the minimum of effort. Price £94 16s. 4d. Pistol grip £3 10s. 3d. leather case £6 6s.

Projectors for colour transparencies and ciné film have also been improved to the extent that the operator can relax in an armchair and change and focus the slides by remote control. The BRAUN D 40 incorporates this feature, 30 slides can be placed in a magazine

CONTINUED OVERLEAF

The Murray Kinay 816 ciné film editor for editing and joining films. 17 gns.



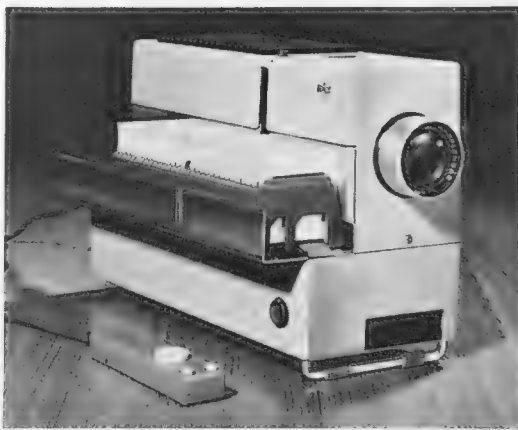
The Specto Greyline projector, price: £29 15s.



The Rollei Universal automatic projector, price: £88 9s. 6d.



The Braun D.40 projector, price: £46 15s.



The Waltz Superimposer, £8 13s.



The Weston Master IV exposure meter, £9 18s. 6d.



which is automatically fed into the projector at will by pressing a button in a control unit at the end of a lead. The same control unit can also adjust the focusing. Price £46 15s. The ROLLEI UNIVERSAL AUTOMATIC PROJECTOR caters for all sizes of transparencies up to 2½ in. square. It is also supplied with a remote control lead for slide change and focusing adjustment, and magazines for 30 slides or 50 slides. Price £88 9s. 6d. Two ciné film projectors, both fitted with zoom lenses enabling the picture size to be varied to suit the screen, are the SPECTO GREYLINE, a British product, and the EUMIG P8 PHONOMATIC made in Austria. The Specto Greyline projector features an exclusive contrast control that ensures bright colour projection and lengthens the life of the lamp. It is built as a completely portable unit; the lid is simply removed and the projector is ready to use. Price £29 15s. With the Eumig P8 Zoom projector one can add musical backgrounds, spoken commentaries and sound effects by coupling up with a tape recorder. Other features include automatic threading and forward and reverse projection. Price £45 10s.

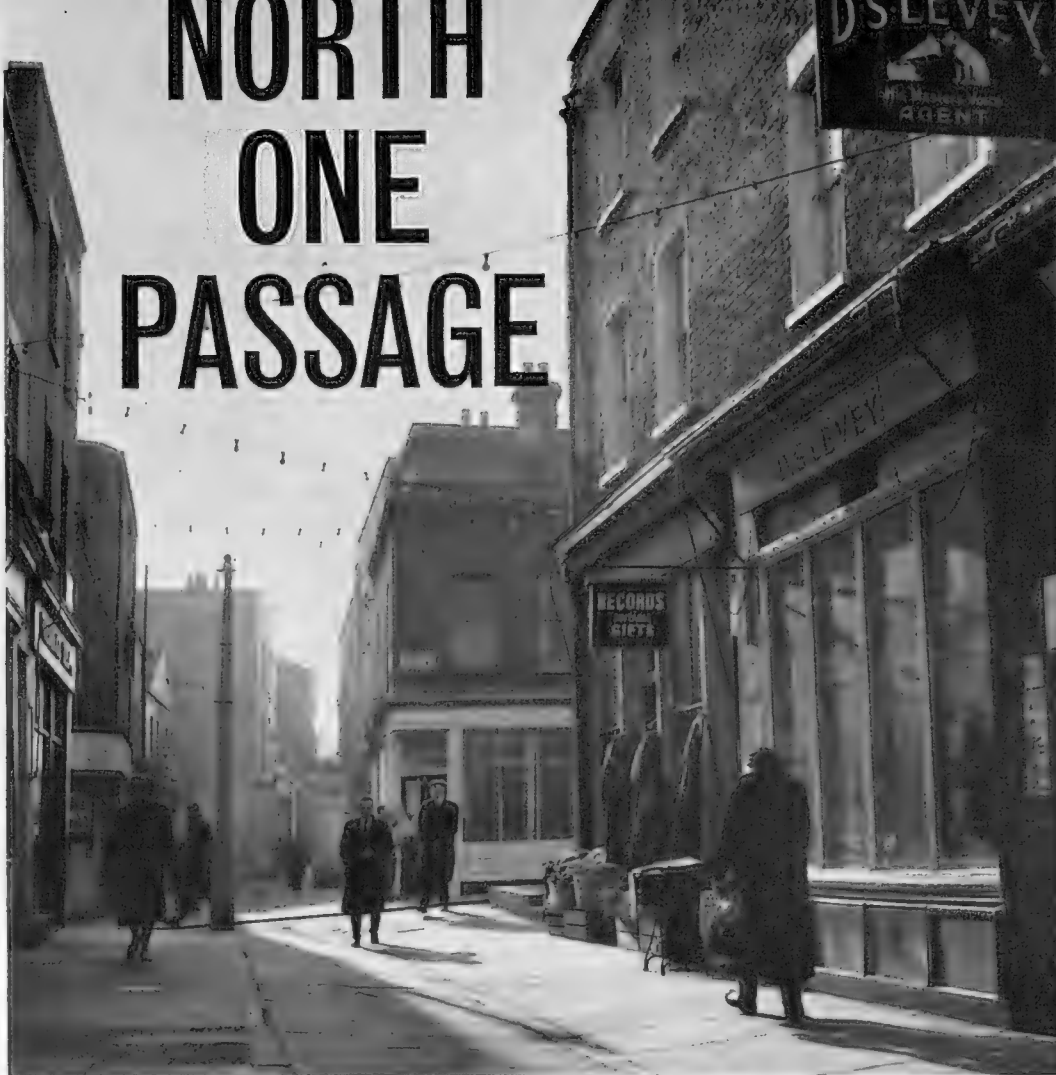
Few subjects appear more easy to photograph than winter sports, due to

the abundance of light usually found in such locations. However, this is unfortunately not the case. The brilliant light offers many hazards, but the problem can be quite easily overcome with the aid of a few simple camera fitments and the adherence to one or two rules. One thing to be avoided is the chance of any oblique rays of light passing the lens. For this a lens hood is used and should be kept on at all times. Lens hoods can be supplied with all makes of camera for a few shillings extra. Other adverse conditions in mountainous regions are haze below 3,000 feet and ultra-violet light above 3,000 feet. Haze has to be penetrated for clarity in long distance shots of mountains and valleys. Ultra-violet light, on the other hand, makes for high contrast and affects colour film with a blue colour cast. Both these conditions can be filtered away with the use of a haze filter or a U.V. (ultra-violet) filter attached to the front of the lens. Above 6,000 feet the ultra-violet light increases to such an intensity that a "skylight" filter (very pale pink) has to be used to eliminate the danger of blue cast in colour films. At very high altitudes it is advisable not to take long-distance shots in colour as, due to the predominance of blues, it will give the photo-

graph a hazy and very blue appearance. Any photographic dealer will advise as to the type and size filter needed for the camera. Filters of high quality can be found in the ranges offered by Kodak and Actina.

Photographs of snow should be taken diagonally across the direction of the sun; not with the sun directly behind you. This will register the texture of the snow which always lends a pleasing effect to a finished photograph. Photographs of falling snow should be taken from a shelter—a porch, through a window or beneath an umbrella for instance. This will keep the falling flakes nearest to the lens from blurring. Another point to note when taking this kind of photograph is that a dark background, such as a mountain or a stand of trees, will improve the picture by making the snowfall stand out with more clarity. A rather different problem liable to be encountered is in the form of the British customs officer. Most European frontiers offer little trouble where cameras are concerned, but returning from the Continent with a new-looking camera, especially if it is calibrated in metres, will arouse the worst suspicions. It is, therefore, advisable to carry the receipt, proving that the purchase was made in the U.K.

NORTH ONE PASSAGE



Contrast: During the week Camden Passage (left) is quiet; on Saturdays a hum of activity. Coloured lights are a gesture towards the *vie de Bohème*. There are those who think it overdone



CAMDEN PASSAGE, the antique street market near the Angel at Islington, N.1, lacks the history of Petticoat Lane or the Portobello Road, but in an existence of only two years it has already become a hunting ground for collectors, browsers and those who buy and sell "within the trade". Its success has coincided with a general status-rise that has infected the whole area from the Regent's Canal to Liverpool Road. It isn't Canonbury (that's a couple of bus stops away), but the elegant early Victorian houses in the surrounding streets are gradually acquiring coats of Chelsea-yellow paint, and a Mini.

The antique market has not, however, been plonked down haphazardly with no background stimulus. Camden Passage is an extension of Islington High Street and lies just behind the traffic-roaring stretch of Upper Street with its cut-price supermarkets, Marble Arch Barbecue and lorries on their way north. The passage is that grateful thing, a shopping area with no traffic. Mr. John Payton, chairman of the local Traders' Association tells me that before the war Camden Passage was a thriving, interesting street. Like many similar alleys still existing in north London, it possessed a variety of shops; the record store in fact sold its earliest canned music in cylindrical form. Another survivor is Lou's second-hand clothes shop, lending a Hogarthian touch to one corner.

After the second World War the passage became derelict; two chunks lay in blitzed

ruins; shops were closing and staying closed, so the remaining shopkeepers got together. "We decided to try and start a trend in the upward direction," explained Mr. Payton. Bombed sites were cleared and cleaned and antique dealers invited to fill those spaces each Saturday morning with stalls. When the Traders' Association was formed in 1960 there was one antique shop in the passage; that belonged to ex-actor Leigh Underhill. "When a shop closed, we tried to make sure it would reopen with something better," says Mr. Payton. These efforts have secured a nucleus of antique shops in the passage, a mens' boutique and two discreetly elegant restaurants, a French one run by opera-critic Denis Arundell, the other authentically Italian.

Camden Passage has become the centre of the new Islington. The psychology of what makes a certain area suddenly favoured for residential purposes by a more intellectual strata of the community will probably remain inexplicable. The status-rise of Islington has not, however, been achieved without a definite effort in certain quarters. The presence of the Regent's Canal, being nearer to the West End than Chelsea or Kensington, the proximity of Sadler's Wells opera and the fact that the telephone numbers for the area are all CANonbury with its attendant mystique, all probably helped. The Camden Passage story in fact began in a sub-Chelsea haze with deb parties and associated pranks. More recently this element has disappeared, to be replaced by a

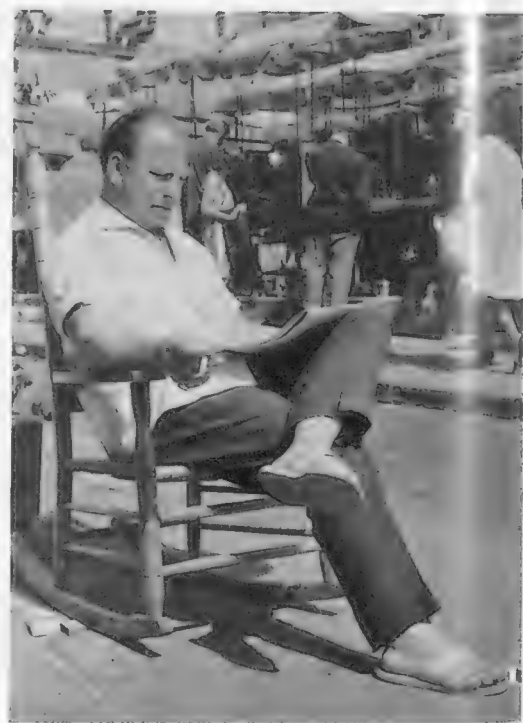
stable atmosphere approved of by the local inhabitants and often merging with them into a stream of development that is far more than superficial.

Mr. Payton has a further development for Camden Passage under way. A group of condemned houses has been demolished and the site used to build a permanent arcade of antique shops. There will be 16 shops devoted solely to antiques—six have been let already though they are not yet completed—which will open before Christmas. This scheme is claimed to be unique in the United Kingdom and has been described by Cyril Ray as "a cross between the Portobello Road and the Ponte Vecchio".

There is always something going on in Camden Passage; many artists have settled locally and an open-air art exhibition is held bi-annually; just down the road is the Little Angel Marionette Theatre run by Mr. John Wright.* In spite of the new shops, new people and different ways of life being imposed on Camden Passage, its original form and associations are carefully preserved. One end is guarded by an undertaker's establishment with the Allingham-like name of H. M. Repuke, and John Betjeman has promised to unveil a plaque to Alexander Cruden—compiler of the Concordance—who lived and died in the passage in the 18th century.

* For more about this, see The Tatler Christmas issue, on sale Friday.

Local inhabitants are often amused to find bric-à-brac remembered from grandmother's mantelpiece on sale again. This section of the market is at the junction of Pierrepoint Row and Camden Passage





Leigh Underhill, who opened the first antique shop in the Passage. Geographically, his shop is in Islington High Street just before it narrows into the Passage



There is a wide variety of antiques and ornaments cascading over stalls and pavements, but some dealers specialize like this one with her rings and pendants



John Holden (*above*) and Arnold Cawthrow (*above left*) are partners in a corner shop half-way along Camden Passage. "It's dangerous to leave milk bottles outside—they get smashed"—otherwise the area is getting used to the Passage's new look



Miss Jean Shillingford keeps an antique shop owned by Mr. John Payton, chairman of the local Traders' Association. Though he already has music, wool and art shops, Mr. Payton decided to branch out into antiques as well



Guy de Rochers (*right*) and Frank Daly opened their Angel Antiques in Camden Passage just over a year ago. The largest shop in the Passage, it also has a garden which is packed with statuary. The partners specialize in furniture



Aspects of Camdén Passage. Mr. John Payton (*above*) studies the plan for an arcade of permanent shops to be built on the cleared site. In the open market (*above right*) stallholders are prepared to sit the long, cold day through. A cycle shop faces the new shops and market stalls (*right*) across the Passage



CARD INDEX

COUNTERSPY BY ELIZABETH WILLIAMSON

Here are the cards that make sense. In place of the commercial robins and traditional glitter, send a card whose purchase price helps purchase someone, some place, some child, a reason for being happier this Christmas . . .

Amnesty

1 Mitre Court Buildings, Temple, E.C.4. (CENTral 7867)

Arbour Youth Centre, Stepney

Obtainable from Mrs. D. Stephens, 25 Kensington Court Gardens, W.8.

Bible Lands Society

The Old Kiln, Hazlemere, High Wycombe, Bucks. (Penn 2144)

British Diabetic Association*

152 Harley Street, W.1.

(WELbeck 6001 and 0556)

British Empire Cancer Campaign*

11 Grosvenor Crescent, Hyde Park Corner, S.W.1. (BELgravia 4024-6)

British Epilepsy Association*

27 Nassau Street, W.1. (LANGham 2704-5)

Camphill Village Trust

Orders to Mrs. M. Cannon, 88 Colney Lane, Cringleford, Norwich. (NOR 68F)

Cheshire Foundation Homes

Mrs. C. J. M. Wass, The White House, Becton Lane, Barton on Sea, Hants.

The Children's Aid Society

55 Leigham Court Road, Streatham, S.W.16. (STReatham 2131-2)

Children's Country Holidays Fund

1 York Street, Baker Street, W.1.

(WELbeck 7029)

The Children's League

Secretary: Mrs. H. M. Rowell, 9 Cheviot Close, Sutton, Surrey. (VIGilant 6959)

The Children's Union

Old Town Hall, Kennington Road, S.E.11. (RELiance 1700)

Christian Action

2 Amen Court, E.C.4. (CITY 6869)

Dr. Barnardo's Homes

18 Stepney Causeway, E.1. (STEpney Green 3400)

Danilo Dolci Trust

29 Great James Street, W.C.1. (CHAncery 3228)

Dorincourt Estates

Orders to "Christmas Cards," 16 Rowan Road, W.6.

Elderly Invalids' Fund

24-26 London Bridge Street, S.E.1. (HOP 2497)

Family Service Units

56 Grove Street, Liverpool, 7. (ROYal 7765)

Family Welfare Association

Dept. C., Denison House, 296 Vauxhall Bridge Road, S.W.1. (VICtoria 7334)

Forgotten Allies Trust

The Old Rectory, Cavendish, Suffolk

The Girls' Guildry

53 Victoria Street, S.W.1. (ABBey 6532)

Grenfell Association of Great Britain and Ireland

Hope House, Great Peter Street, S.W.1. (ABBey 6252)

Infantile Paralysis Fellowship

1 Lindisfarne Road, Jesmond, Newcastle on Tyne, 2. (Tel. 81-1794)

International Voluntary Service

72 Oakley Square, N.W.1. (EUSon 3195)

Orders to Margery Parkins, 58 Sevenoaks Road, Orpington, Kent

Invalid Children's Aid Association*

4 Palace Gate, Kensington, W.8. (KNightsbridge 8222)

Invalid Tricycle Association*

Rivaz Place, Retreat Place, Homerton, E.9. (AMHerst 8091)

Lifeline

67a Camden High Street, N.W.1. (EUSon 4167)

Muscular Dystrophy Group

26 Borough High Street, S.E.1. (HOP 2324)

National Association for Mental Health*

39 Queen Anne Street, W.1. (WELbeck 1272)

National Deaf Children's Society*

31 Gloucester Place, W.1. (HUNter 3251-2)

National Florence Nightingale Memorial Committee

7 Grosvenor Crescent, S.W.1. (BELgravia 6642-5)

National Society for Mentally Handicapped Children*

Christmas Card Dept., 5 Bulstrode Street, W.1. (WELbeck 2517)

National Society for the Prevention of Cruelty to Children*

Victory House, Leicester Square, W.C.2. (GERrard 2774)

National Spastics Society

Cards obtainable from Spastics Cards Ltd., 3-5 Drayton Green Road, West Ealing, W.13. (EALing 1829) (Entire range also available at the National Spastics Society, 12 Park Crescent, W.1.)

Nursery School Association of Great Britain and Northern Ireland

89 Stamford Street, S.E.1. (WATERloo 7454-5)

The Ockenden Venture

Ockenden, White Rose Lane, Woking, Surrey. (Woking 2145)

Oxford Committee for Famine Relief

Oxfam C.C., 362 Spring Road, Sholing, Southampton

Pestalozzi Children's Village Trust

81 High Street, Battle, Sussex. (Battle 2202)

Professional Classes' Aid Council

10 St. Christopher's Place, W.1. (WELbeck 0641)

Reedham School

Purley, Surrey. (Uplands 1461)

Royal National Mission to Deep Sea Fisherman

43 Nottingham Place, W.1. (WELbeck 6823)

Save The Children Fund

C.C. Dept., 46 Aske House, Fanshawe Street, N.1.

(BELgravia 5531)

Also 58 Victoria Street, S.W.1 (in person). (VICtoria 5448)

Shipwrecked Fishermen and Mariners' Royal Benevolent Society

16 Wilfred Street, Westminster, S.W.1. (VICtoria 0506-7)

Sunshine Fund for Blind Babies and Children

224 Great Portland Street, W.1. (LANGham 6089)

Toc H Women's Association

Crutched Friars House, London, E.C.3. (ROYal 5586)

Voluntary and Christian Service

139 Oxford Street, W.1. (GERrard 2554)

Wings of Friendship

24 Lowndes Street, S.W.1. (BELgravia 2830)

Woolwich Council of Social Service

71 Rectory Place, S.E.18. (WOOlwich 9607)

Young Women's Christian Association

108 Baker Street, W.1. (WELbeck 6591-3)

CARDS FOR ANIMALS AND BIRDS

Anglo-Italian Society for the Protection of Animals Ltd.

179 Gloucester Place, N.W.1. (PRImrose 7063)

International League for the Protection of Horses

4 Bloomsbury Square, W.C.1. (HOLborn 9641)

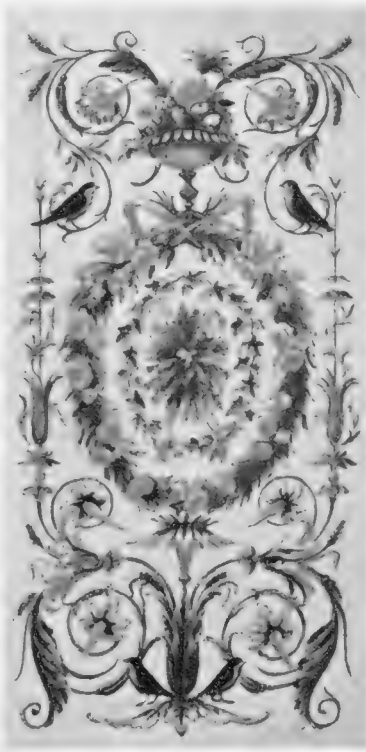
Royal Society for the Prevention of Cruelty to Animals

105 Jermyn Street, S.W.1. (WHItchall 7177)

Universities Federation for Animal Welfare

7a Lamb's Conduit Passage, W.C.1. (CHAncery 9221)

* These organisations belong to the "1959 Group" and produce a joint illustrated leaflet obtainable from the Central Council for the Care of Cripples, 34 Eccleston Square, S.W.1, on receipt of stamped addressed envelope.



Top: National Fund for Research into Poliomyelitis. Far left: Save the Children Fund. Left: The Sunshine Fund for Blind Babies and Children



bonus in brocade

Admittedly all that glisters isn't gold but the gleam of rich brocade is certainly worth its weight in specie when it comes to boosting the morale of a tired evening wardrobe. Elizabeth Dickson chose the brocade fashions shown here. Dmitri Kasterine photographed them in the appropriate setting of Hampton Court Palace





QUIET good looks (below) for women who love the use of beautiful fabrics tailored along a classic line. Burgundy brocade with a gentle glint of gold chosen for a little restaurant suit. Wide front panel in the skirt and soft shouldering for the jacket, a generous bow at the waist. Sylvia Mills at Morell Dresses, Curzon Street. Pearl chandelier earrings and double-strand necklace, Harrods

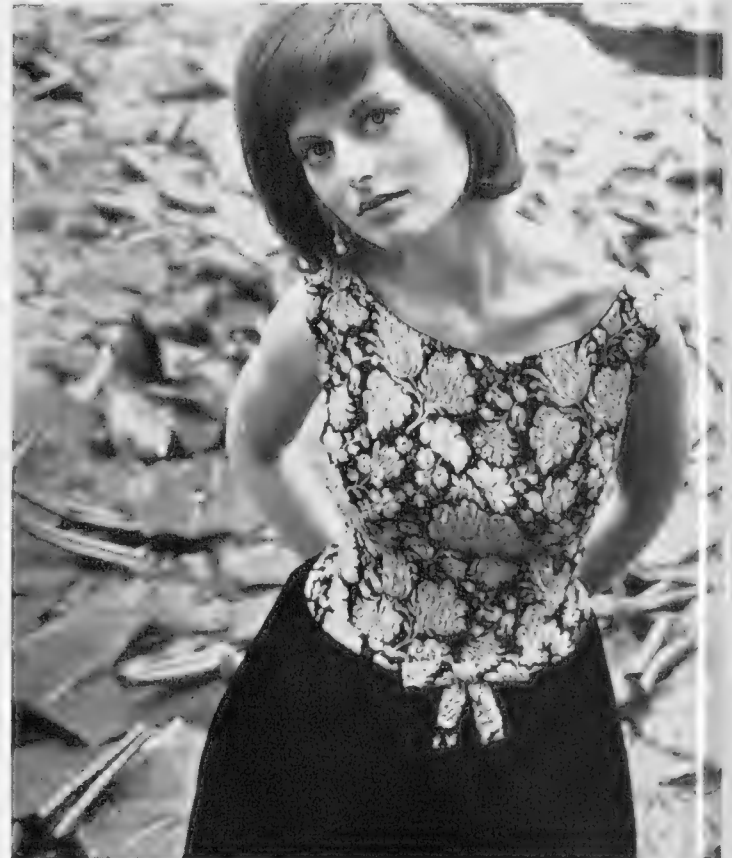
SOUFFLÉ brocade (opposite) in a baroque pattern of gold on a black background. The added black fox collar lends an air of importance to the evening's most dramatic coat. Berg of Mayfair at 61 Park Lane. 96½ gns. Black suede gloves, Morley. Gold pumps, Dolcis

YOUNG coat chic in creamy brocade (above) gleaming with a gold thread flower motif and worn over a plain satin dinner dress. More satin for the coat revers. By Jean Allen; together, 52½ gns. Six-strand pearl bib with gilt clasps from a jewellery selection, and evening ensemble, all at Harrods



ROSE-PATTERNED debutante ballgown for the very young. Romantic bell skirt falls from a tiny waist, the exit-view of the low, dipping back is dramatized by a large, flat bow. Creamy brocade strewn with gold roses by Horrockses. Bourne & Hollingsworth, 17½ gns. Coral and gilt brooch, Harrods

THE glow of velvet and the gleam of burnished brocade together here in pleasing harmony. Party dress with full black velvet skirt, simple scoop top with a flat bow at the waist, and low dipping back. Sold with a matching brocade coat not on show. Hardy Amies Boutique, 82½ gns. for the two



ASSETS gilt-edged for followers of the Chanel school of dressing. Willowy little white crêpe dress with low bared back and inset straps, worn with a throw-away evening jacket. Jacket in glistening gold brocade, braided in silver and gilt. San-Clair at Marshall & Snelgrove, 25 gns. or dress only, 15 gns.

OUT OF TOWN STOCKISTS

Page 382 Evening dress by Horrockses at Alexander Wilkie, Edinburgh; Chanelle branches

Page 383 Julian Rose dress and coat at Edith Dennett, Wilmslow; Lindsay, Halifax

Page 381 Theatre dress and coat by Jean Allen at Nana Pearson, Sheffield

Page 382 San-Clair dress and jacket at Ruby Mills, Belfast

Page 382 Dress and coat by Hardy Amies Ready-to-Wear at Leah Marks, Leicester

Page 381 Sylvia Mills suit at Riceman's of Canterbury; Morrisons, Glasgow

a GELESS elegance achieved through a theatre coat of wild rose pattern in quiet gold and black brocade. The coat is collarless with three-quarter sleeves and buttons only at the top. Worn over a slender matching dress. Julian Rose at Harrods. Price together, 61½ gns. Sooty black chiffon scarf, Fenwicks



bonus in brocade

*continued
in
sketches
by
Barbara
Hulanicki*





Above: Contour-hugging party dress with slight fullness to the back of the skirt and scoop neckline. Chosen in a marron brocade with black motif; satin sash and rosette in black. Phyllis Taylor at Marshall & Snelgrove of London, Manchester and Bradford branches. Jenners, Edinburgh. About 24 gns.

Left: Resplendent rajah coat and turban in cloth of gold with a kingfisher blue satin lining worn over a slender slip of a dress in same satin. Eastern look for theatre at the Treasure Shop, Liberty. Coat, 84 gns., dress 28 gns., turban 15 gns.

Right: Gold rush for the debutante supper party and dance dress. Young-looking creamy brocade braided in old gold; scoop neckline, pretty bell skirt. Susan Small at Galeries Lafayette. 25 gns. Also at Vogue of Cambridge; Browns, Chester

FACE BEHIND THE FASHION LINES

SIXTH
OF
AN
OCCASIONAL
SERIES
IN
WHICH
WELL-DRESSED
WOMEN
MODEL
THE
CLOTHES
OF
THEIR
CHOICE

Polish-born 25-year-old fashion artist Barbara Hulanicki whose sketches have often appeared in *The TATLER* (see preceding pages) creates in her drawings the elegant image of a woman not unlike herself, as can be seen from these studies by John Cole. Miss Hulanicki, wife of advertising executive Mr. Stephen Fitz-Simon, believes that shiny, well-groomed hair is almost more important than good-looking clothes and that the upkeep of a definite style is always worthwhile. She wears her fall of ash-blond hair side-parted and straight and keeps the cut impeccable by a regular fortnightly trip to André Bernard's salon.

Like most women with an appointment-crammed town diary punctuated by occasional country weekends, Miss Hulanicki believes the basis of a well-planned wardrobe is one beautiful suit. Her own are bought to earn their keep for at least half a dozen seasons, they ignore current gimmicks and cost as much as the budget will allow.

Her fashion loves and hates are emphatic. High marks go to chain-handled bags, well-kept suede jackets, polo sweaters and baby-heeled pumps from Charles Jourdan. Low marks go to the sad separates that accumulate in every wardrobe with no definite co-ordination, ostentatious model girl bags and costume jewellery. Her personal jewellery collection is small but good, favourite pieces include a long, long string of ungraduated pearls and a diamond sunburst clip.

Every shade of brown from camelhair and amber to a rich, earthy hue figure in her colour scheme with the addition of white for winter—for example, a coat like the one in the picture here. She shares the view with Italian couturier Simonetta that no woman should be out of black for the evening. Jaeger and the Little Shop at Welbeck Street, W.1., and Knightsbridge are preferred stamping-grounds for the start of a spending spree. On fashion assignments in Paris she always makes time for a browse around chain store Prisunic and here indulges in the rare gimmick. This season's finds: man-sized watch straps in brigade stripes, and a new batch of leopard printed chiffon squares.

ELEGANCE Balenciaga (above right)—style. Suit in smooth black wool with easy gathered skirt, semi-fitted jacket and gold buttons. Harry B. Popper at Harrods only. 49 gns. White silk shirt from Jaeger branches

ELEGANCE achieved (right) in the simplest of dresses in a kitten-soft angora wool and in a clotted cream colour. Polo collar, three-quarter sleeves and self-tie belt. John Cavanagh Boutique. 42 gns.

ELEGANCE (far right) in winter white. Heavy wool coat with bow at waist and white buttons, lavish black beaver collar. Christian Dior-London, at Rocha, Grafton Street. Browns of Chester





VERDICTS

PLAYS

PAT WALLACE

TROILUS & CRESSIDA ROYAL SHAKESPEARE COMPANY ALDWYCH THEATRE (IAN HOLM, DOROTHY TUTIN, DEREK GODFREY, MAX ADRIAN)
THE MERCHANT OF VENICE OLD VIC (SHEILA ALLEN, LEE MONTAGUE, JAMES MAXWELL)

Shakespeare double-take

WITH ONLY A DAY BETWEEN THEM, LONDON HAS two fresh productions of these marvellously contrasted plays; a rich opportunity for the playgoer indeed. Judged by the severest of dramatic standards, *Troilus & Cressida* is not a wholly satisfactory play. There are repetitious scenes in the last act and a constant shifting of the focus of dramatic interest from the story of the lovers to the battles of the Trojan war and from these to the personal jealousies between the Greek and Trojan commanders. But this is Shakespeare and so there is action, tragedy, humour and, above all, poetry to enchant and transport us into his magic world.

There is also, on a practical plane, the direction of Mr. Peter Hall with its unflagging pace, its imaginative approach and that originality of mind which discards all banalities or crusted traditions. Mr. Hall has a positive genius, too, for rediscovering and pointing the comedy of many lines which successive generations of producers and actor-managers have buried under the weight of their conscientiously melodramatic staging. I didn't appreciate the significance of the vast saucer of pale sand which occupies most of the stage and on which the greater part of the action—necessarily—takes place, but visually it was mildly effective and in certain scenes had a luminous quality which threw the light upwards in the manner of dimmed footlights.

As Cressida, Miss Dorothy Tutin assumed a wanton quality, leaning back from the hips like a lightly-drawn bow and making it clear in her own seductive way that her vows of fidelity are (as Mr. Goldwyn once said of a gentlemen's agreement) not worth the paper they are written on. Mr. Ian Holm's Troilus convinces us that a lovelorn man may also be a staunch fighter with a will of his own, and as Cressida's reprehensible uncle, Pandarus, mincing and swaying in his meticulously draped white toga, Mr. Max Adrian gives a hilarious performance, none the less welcome for being played in a different key from the rest. Mr. Derek Godfrey's Hector, prototype of the true hero, murdered by the men of an Achilles grown languid and effete, is the manly figure we expect and Ajax, played by Mr. Roy Dotrice, amply padded to Falstaffian



Portia (Sheila Allen) pleads in court (left) and in private (right), in *The Merchant Of Venice*

proportions, is excellently comic in the manner of a Shakespeare clown.

Basically, this is a bitter play: Shakespeare's protest against the faithlessness of women and the futility of wars. In that sombre, disillusioned mood it is magnificent but in the sense of sheerly dramatic construction it is still far from his masterpiece.

The Merchant Of Venice has always had the quality of a fairy tale to me; a play in which virtue was radiantly triumphant, wrongdoing uncompromisingly black and the good ones could rely on more than a touch of magic to confound their enemies. Portia and her Bassanio should, therefore, more than any of the others, share something of this spell-binding effect and, in fact, Miss Sheila Allen comes close to it in the casket scene. Mr. James Maxwell's Bassanio is not as fortunate, possibly because it would take a very remarkable actor indeed to distract one from the truth that Bassanio, throughout, doesn't cut much of a figure, being cosseted and protected first by friend-Antonio and then by wife-Portia.

In this production of Mr. Michael Elliott's it is Shylock who is the most formidable and the most memorable figure. Played by Mr. Lee Montague with dignity and fire, this is by no means the grovelling whining, back-street usurer one has seen before, but a man of passions, however ignoble, raging rather than snivelling and, at moments, bringing us closer to pity than to revulsion. Miss Allen's Portia is admirable, too, in the court scene when she strides on, looking like a little, black-booted Christina of Sweden, firm and clear in her great speech, at first letting the poetry of the lovely, familiar lines weave their spell and then with the minimum of histrionics imposing reason over emotion.

Mr. Errol John as the Prince of Morocco has real presence and gives one a glimpse of what may be his power in *Othello* next month, while Mr. David William plays the Prince of Arragon strictly for laughs—and gets them. Incidentally, there never was



CRISPIN WOODGATE

such a play as this for messengers, a stage device of which Shakespeare always made full use. People are constantly running fleetly on and off with sealed letters and announcements of good or bad news.

Mr. Malcolm Pride's designs for the costumes are quite beautiful and give the stage the glow and sparkle which should be a part of the story, above all in the final scene when Portia appears in a cloud of rose-colour and her companions are dressed in all the fuchsia shades of rose and red in front of a backcloth that is a swirl of stars in an exquisite and appropriate fairy-tale atmosphere.

FILMS

ELSPETH GRANT

LIVE NOW—PAY LATER DIRECTOR JAY LEWIS (IAN HENDRY, JUNE RITCHIE, JOHN GREGSON, LIZ FRASER) **THE ISLAND** DIRECTOR KANETO SHINDO (NOBUKO OTAWA, TAJI TONUYAMA) **THE 300 SPARTANS** DIRECTOR RUDOLPH MATE (RICHARD EGAN, RALPH RICHARDSON, DIANE BAKER, DAVID FARRAR) **THE MAIN ATTRACTION** DIRECTOR DANIEL PETRIE (NANCY KWAN, PAT BOONE, MAI ZETTERLING, YVONNE MITCHELL)

Trials of a tallyman

MR. IAN HENDRY, AN ACTOR NEW TO ME, THOUGH I'm told he's frequently on TV, gives such a dazzling performance in *Live Now—Pay Later* that I shall really have to get myself a television set one of these days just to see if he's always as good as this. He plays with consummate virtuosity a high-powered hire-purchase salesman—a glib, flashy, unscrupulous scallywag whom one somehow cannot help liking. One can even feel a little sorry for him: the insincerity necessary for success in his job has fastened upon him like an incurable disease—and,

with the same facility that he can talk a housewife into buying something she doesn't want, he has talked himself out of a normal life and a chance of happiness with the only girl he has ever loved, Miss June Ritchie.

Mr. Hendry's unprincipled employer, Mr. John Gregson, accuses him of having "a nasty little streak of honesty" in him—but I doubt if you'll notice it. His motto is "get the goods into the house" and he uses every trick in the book to achieve this end—will even go to bed with the customer if necessary—and couldn't care less whether or not they are ever paid for. Let his victims learn to dodge the duns as he has learnt—for, ironically, he is as much a sucker as any of them for the "never-never" system and is up to his ears in debt just as they are.

Miss Ritchie, with whom he has been living and by whom he has a baby daughter, can stand the snowstorm of unpaid bills no longer. She throws him out: unless he can provide her with security and a decent home, they are through. Mr. Hendry, downcast, visits an ex-girl-friend of his, Miss Jeanette Sterke, now happily married and the mother of four children (one by him)—and the cosiness of her family life determines him to do *something* to win Miss Ritchie back.

He doesn't, of course, do anything rational. He lures Miss Ritchie to a luxury flat which he assures the delighted girl is his, and they settle in blissfully. The idyll is rudely shattered when two strangers enter with an "order to view"—and Miss Ritchie realizes that Mr. Hendry has merely been taking a house agent and herself for a ride.

As long as the film is concerned with the salesman's unethical business practices it is as hypnotic as Mr. Hendry himself—to watch him going to work on Miss Judith Furse is entralling—and the suggestion it

conveys that hire-purchase is the scourge of the suburbs I found very convincing. I could believe in the tragedy of Miss Liz Fraser (she commits suicide when the bailiffs arrive to remove the goods on which she has failed to keep up the payments). This is perhaps why I couldn't take the farcical situations upon which the director, Mr. Jay Lewis, too frequently falls back in an effort to make us laugh at something that is, when you come to think of it, by no means a laughing matter.

I do not think I have ever seen in the cinema anything more beautiful than the Japanese film, *The Island*. In its absolute simplicity, it is quite extraordinarily moving.

A simple Japanese peasant (Mr. Nobuko Otowa) and his wife (Miss Taiji Tonoyama) living on a tiny island in the inland Sea of Seto, spend their days in unrelenting toil to cultivate crops to feed themselves and their two little boys. There is no water on the island—every drop must be fetched from the mainland: back and forward go the couple in their boat—and up and down the hilly terrain of their island they plod, bent under the weight of the buckets they carry slung on a yoke across their shoulders.

The children have their allotted tasks and like their parents they work in silence: the business of survival is too serious for talking. An outing to the town on the mainland is an event—the grave faces relax into smiles, the boys' eyes are filled with wonder and delight: though the peasant is a harsh man, the family is a happy one—accepting their hard life without rancour.

Only when one of her beloved boys dies does the mother give way to despair. It is a heartrending moment but elicits no sympathetic response from her husband. He simply waits for her to resume her labours—to return to the drudgery of

carrying water for the thirsty soil, the task that fills their horizon.

Anyone who feels himself overworked should see this film—and it should definitely be shown to the gentlemen who go on strike for a tea-break. I begin to suspect that very few of us know what work is.

The battle of Thermopylae in 480 B.C. gave the Persian Emperor Xerxes a momentary victory over the Greeks, but the delaying action fought by a small Spartan force led to his ultimate defeat—and this is what *The 300 Spartans* is all about. It is a very handsome and spirited production, and rather more impressive than most epics of its kind in that it approaches the subject quite seriously and gives one a pretty clear idea of the Spartans' proud and unyielding code. (I'd rather be an Athenian, myself.)

Mr. Richard Egan is upstanding as King Leonidas of Sparta, Sir Ralph Richardson orates magnificently as Themistocles the Athenian (he's luckier in his lines than his co-players), and Mr. David Farrar wags his beard like an irate old billy-goat and makes the tyrant Xerxes rather good fun. The battle scenes are tremendous—the kids will love them, and as the film carries a "U" certificate you can stay home with a good history book and brush up on the real story while they are enjoying the Hollywood version.

The Main Attraction had little for me. It's a circus piece and has Mr. Pat Boone, a wandering singer, transferring his affections from Miss Mai Zetterling (a female ventriloquist who drinks with her dummy) to Miss Nancy Kwan, a bareback rider of such incredible archness that you'd think she'd frighten the horses. Miss Yvonne Mitchell plays Miss Kwan's crippled sister who still rides into the ring in a top hat, almost saying "the show must go on." *This* show can come off any time it likes, so far as I am concerned.

BOOKS SIRIOL HUGH-JONES

THE HAPPY BIRTHDAY PRESENT BY JOAN HEILBRONER (WORLD'S WORK, 16s. 6d.) **UNDER THE RED ROBE, NATIONAL VELVET** (3s. 6d.) **THE NEW NOAH, A GIRL OF THE LIMBERLOST** (4s. 6d.) **PENGUIN BOOKS SEMOLINA SILKPAWS COMES TO CATSTOWN** BY GLADYS WILLIAMS (METHUEN, 9s. 6d.) **RED IS NEVER A MOUSE** BY E. CLIFFORD (WORLD'S WORK, 12s. 6d.) **MERRY CHRISTMAS!** (OXFORD UNIVERSITY PRESS, 12s. 6d.) **TINTIN IN TIBET** BY HERGÉ (METHUEN, 8s. 6d.) **HISTORIC HOUSES OF GREAT BRITAIN** BY HELEN & RICHARD LEACROFT (PUFFIN, 5s.) **LITTLE CHIEF** BY SYD HOFF (WORLD'S WORK, 10s. 6d.) **ONCE LONG AGO** (GOLDEN PLEASURE BOOK, 25s.) **THE SAUCEPAN JOURNEY** BY EDITH UNNERSTAD (MICHAEL JOSEPH, 15s.) **NO ONE MUST KNOW** BY BARBARA SLEIGH (COLLINS, 11s. 6d.) **HORTON HATCHES THE EGG** BY DR. SEUSS (COLLINS, 12s. 6d.)

The early crop

THIS WEEK I SHALL PROVIDE A NECESSARILY brief early guide to the children's books situation, directed towards those who wish to go shopping early for godchildren,

or, better still, wish to give an un-Christmas present right away. Almost my favourite in the whole bunch is a bizarre number called *The Happy Birthday Present* by Joan Heilbronner. Very simple indeed to read, this is the tale of Peter and his unbiddable smaller brother Davy looking for a birthday present for their mother. ("What do you think Mother would like?" asked Peter. "A tipping lorry," said Davy.) This is a very funny book with jolly illustrations, and brisk delectable Davy is my favourite character in fiction this month. He aimed to buy a green lipstick, which is the sort of individualist's action I heartily applaud.

Penguin Books have started a nice sensible new line in teenage books called Peacocks, beginning with *Under the Red Robe* (oh unforgettable opening—"Marked cards!" There were a score round us when the fool, little knowing the man with whom he had to deal, and as little how to lose like a gentleman, flung the word in my teeth." My goodness, things have got a lot quieter since then); Gerald Durrell's *The New Noah; National Velvet*; and my own favourite, the extraordinary, unique and oddly obsessed *A Girl of the Limberlost*.

Semolina Silkpaws Comes to Catstown,

by Gladys Williams, with ominous Victorianish illustrations by Ronald Ferns, is very taking because of its choosy, rather elaborate style and its rich vein of closely-observed cat-snobbery—"Have I not often told you," says Semolina to her kittens when they notice a Borough Council cat minding a hole in the road and are compelled to ask him for help, "that even quite lowly-placed cats may have hearts of gold concealed within their tangled bosoms?" And *Red is Never a Mouse*, by E. Clifford, is a long rhyme about colour. "Orange is never, no never a whale which will explain to children," says the blurb, that "colour applies not only to animals and objects but to ideas as well." Mmmm; still, it's a jolly book.

Merry Christmas! is an agreeable collection of the best-known carols, with simple arrangements that children could cope with themselves (all the same, people who care about carols should remember you still can't do better than the *Oxford Book of Carols*, of which I firmly believe there should be a copy in every house).

Tintin in Tibet takes Hergé's peerless button-eyed hero and the brave Snowy into the everlasting snows in search of their friend Chang and, as it turns out, a rather cuddly Yeti with "deep down" the possibility

of a human soul ("Who knows?" exclaims Tintin, alive to every possibility). I made a slow start with Tintin, but am now devoted to him, and most of the seven-year-olds I know lace their conversation frequently with "Billions of bilious blue blistering barnacles" and other cheering expressions.

Historic Houses of Great Britain, by Helen and Richard Leacroft, is a nice little Puffin Picture Book, excellent value for 5s. **Little Chief**, by Syd Hoff, is endearingly witty and tells, in very simple words, the story of a brief friendship between a Red Indian small boy and some paleface children who practise, without success, the rain dance ("It would have rained soon," says Little Chief, saving face). **Once Long Ago** is a mammoth and really very splendid collection of fairy stories, retold by Roger Lancelyn Green and illustrated, in a cheerful peasantry none too subtle way, by Voytech Kubasta. There is a colour picture on every page, and all the stories are classics and should be known.

I am for Edith Unnerstad, a Swedish writer who writes children's books that are exotic to English readers and that also take into account quite truthful facts about life such as poverty, and I enjoyed **The Saucepan Journey**, about a large Swedish family and their itinerant life—though you must be prepared to cope with names like Mirre and Knutte. Barbara Sleight's **No One Must Know** is a good story about a plot to save the lives of kittens, and I enjoyed it because Miss Sleight is such a persuasive storyteller, though I missed the lofty romantic magic of *Carbonel*. And **Horton Hatches the Egg**, by Dr. Seuss, is another long rhyme with those alarming illustrations, this time about an elephant landed with a deserted egg. I am slightly scared of the work of Dr. Seuss, who has become to me a figure as legendary as Queen Elizabeth I's Dr. Dee, but the tots seem to love him so I have little ground to stand on.



ZOE DOMINIC

Svetlana Beriosova, who has just completed a dancing tour of Europe and Scandinavia, will dance Raymonda, the pas de deux created for her by Frederick Ashton, at Covent Garden this month as well as the title role in the Stravinsky ballet Persephone

RECORDS GERALD LASCHELLES

SWINGIN' TILL THE GIRLS COME HOME BY TONY COE **JAZZ TETE-A-TETE** BY JOHNNY SCOTT, ALAN CLARE & OTHERS **EASY LIVING** BY ARCHIE SEMPLE **GROOVER WAILIN'** BY FAIRWEATHER/BROWN **CHRIS BARBER PRESENTS JIMMY COTTON** (2 VOLS.)

Middle for diddle

WHEN TONY COE LEFT THE LYTELTON BAND A year ago, I felt sure that he would be back in the jazz scene within a very short time. My hopes were amply fulfilled when he teamed with trombonist John Picard and pianist Colin Purbrook to tell us all about **Swingin' Till the Girls Come Home** (B10784). Philips have done well to scoop this new group in the recording field, especially when the mainstream style they adopt is not considered to be very popular among British audiences today. While I am confident that the demand for trad is waning slowly, there is no indication that audiences show marked preference for any other style at present. The Coe quintet punches out its themes with the unusual tenor/trombone front line, confidently

swinging through a delightful choice which includes Rollins' bouncing calypso motif, *St. Thomas*. Tony's tenor sounds more and more like the great Coleman Hawkins, and the group seems set for a propitious future under his guidance.

The formality of arrangements never intrudes on Tony Coe's performances, though they exist to some degree. In **Jazz Tête-à-Tête** (33SX1452), the cream of Britain's modern school take a different view. Johnny Scott's quintet plays almost pure chamber music, a straight derivative of the American "third stream" we sometimes hear on record. Pianist Pat Smythe adds the trenchant sound of Shake Keane's flugel horn to his rhythmic trio; this cast carries such strong influences from Miles Davis that I need say no more than that Shake has good ideas and impressive technique. Then comes the bright if sometimes brittle sound of Ray Premru's five-piece group, featuring the leader on bass trumpet, in three imaginative conversations. This unusual album closes with Alan Clare, surely our most underrated pianist, loosening up in three original themes. Again the accent is on chamber music, with Debussy uppermost in my mind. No one would claim that this was typical British jazz, but it at least exposes a line of thought where—who knows—we may be able to

steal a march on the rest of the world.

The soothing background of strings may also prove to be the right palliative for those who want to savour the limpid clarinet sounds of Archie Semple. He is customarily heard in the more lively context of Alex Welsh's band. I blushed when I heard his **Easy Living** (33SX1450), as I hope he did when he made it! In fact, it takes the combined resources of Messrs. Fairweather & Brown and their All-Stars to restore my equanimity in **Groover Wailin'** (SEG8181). This is mainstream jazz *par excellence*, even at the risk of offending the two swinging Scotsmen by the mere mention of a stylistic tag. The effortless lift which they impart to the music they play shows that they are natural jazzmen, and that means more than enough for me.

Earlier this year the first of two EPs, **Chris Barber Presents Jimmy Cotton**, was released, featuring the harmonica and singing of the redoubtable Mr. Cotton. The second volume has now been released, and the two (SEG8141 and 8189) provide a revealing aspect of the American blues scene, and Chris himself can be heard playing bass in place of his usual role as bandleader and trombonist. Cotton is an exceptional harmonica player, and I shall long remember his brilliant performance with the Barber group at the last Beaulieu Jazz Festival.

GALLERIES ROBERT WRAIGHT

WATERCOLOURS FROM THE CECIL HIGGINS ART GALLERY AGNEW'S

Eau de euphoria

I SUPPOSE I HAVE DRIVEN THROUGH BEDFORD at least a dozen times in the past few years but I have to confess that I have never stopped long enough to visit the Cecil Higgins Art Gallery there. If you ask me why not, I can only echo Dr. Johnson's reply to the lady who asked why, in his dictionary, he defined the pastern as the knee of a horse: "Pure ignorance."

I had heard of the Gallery but had no idea how fine a collection it contained until I walked into Agnew's, in Bond Street, the other day to escape for a few minutes from the hell of Mayfair's new traffic system, and stayed for an hour of the most pleasurable picture-gazing I have had for months.

The 113 pictures (and four sculptures) brought to town for the delectation of lazy Londoners like me are less than a third of the works in the collection, which has been built up in the short space of 10 years. They have been bought out of a trust fund left for the purpose by Mr. Cecil Higgins, who also bequeathed to the town of Bedford his own collection of ceramics, glass, silver and furniture.

Evidently Mr. Higgins was not only a generous benefactor but also a very far-sighted one, for he stipulated that nothing should be bought without the approval of an

expert from one or other of our national collections. Evidently, too, the experts consulted have given not only their knowledge but also their affection, for the result is a collection closely akin to the finest private collections. During the first five years the aim was to build up a representative showing of early English watercolours, but since 1957 Mr. Ronald Alley of the Tate Gallery has been advising, very ably, on the purchase of watercolours and drawings from 1850 to the present.

My immediate impression of the selection of the older pictures at Agnew's was that they were astonishingly fresh, superbly preserved. There are two Blakes, *The pardon of Absalom* and *The good and evil angels*, that seemed more striking than any of those in the Tate, and two Rowlandsons whose colour must be almost as strong as when they were first painted. Indeed, this is true of most of the pictures.

Turner is magnificently represented by six watercolours painted between the ages of 17 and 63. One of these is the big (40 ins. by 27 ins.), powerful and (for him) rather ponderous *Great Falls of the Reichenbach*, done when he was 29. It contrasts strikingly with the breathtakingly brilliant marine picture, *A first rate taking in stores*, painted when he was 43 in, so it is said, three hours! The story is that he dashed it off between breakfast and lunch, but looking at the wealth of detail deftly indicated in the sailing boats and in the ships of the line teeming with men, I can't help feeling lunch must have been very late that day.

Equally breathtaking, but totally different in manner and mood, is John Robert Cozens's *Windsor Castle from the south-west*, a pastoral landscape of such consummate

beauty that I was left, after looking at it, with a feeling of euphoria that lasted all the way home. As a watercolourist Cozens was in no way inferior to Turner who, in his early training, was made to copy Cozens drawings.

Among the other outstanding treasures in the exhibition are a large study of trees by Constable and a sketch by Gainsborough of *Diana and her nymphs surprised by Actaeon*. There are also wonderful things by Wilson, Girtin, Cotman, Cox, de Wint, Sandby and other masters, and examples of the very best work of lesser artists like David Roberts, William Henry ("Bird's Nest") Hunt, Thomas Shotter Boys and Edward Lear. Even J. F. Lewis, who spent years in Cairo turning out watercolours that looked like oil-paintings, is represented by a little gem of the watercolourist's craft.

Today the 200-year-old tradition of English watercolour painting is virtually dead, killed by the very people who blather most about keeping it alive—the hundreds of members of reactionary "watercolour societies". There is not a single major living artist (with the possible exception of Edward Burra) who devotes himself primarily to watercolour. Even for John Piper it is a secondary interest. The hope of a revival, therefore, rests not upon "watercolour painters" but upon such artists as Sutherland, Moore, Ceri Richards, Keith Vaughan and Kokoschka who sometimes use the medium for sketching or for stimulating ideas rather than for making finished pictures, and who, in doing so, have given the medium a new power which can, in some small measure, be seen and felt in their watercolours and gouaches included in the contemporary section of this collection.

OPERA J. ROGER BAKER

IDOMENEO SADLER'S WELLS (RONALD DOWD, ELSIE MORISON, RAE WOODLAND) PETER GRIMES COVENT GARDEN (PETER PEARS, CLAIRE WATSON)

Problems by the sea

THE PRODUCTION WITH WHICH THE NEW SEASON at Sadler's Wells opened, Mozart's *Idomeneo*, is clearly going to be popular. I saw the second performance and a packed house responded with enthusiasm in which I can only partly join. This essay in *opera seria* (an heroic, generally intense 18th-century form) has been mounted professionally only once before in this country (Glyndebourne, 1951) and it reveals an unfamiliar Mozart. The music is cast in that dazzling, extravagant mould that Mozart himself sent up in *Così fan tutte*, and needs a much more confident vocal standard, a crisper delivery of recitative, if it is to have a real impact. Picturesque groupings do not seem to be the answer to the problem of handling a large chorus on a small stage. Glen Byam Shaw's production could in fact be brisker on several points though he has gone a long way towards solving that other teaser (which usually baffles those who tackle the similar operas of Handel)—what to do with a character during the long orchestral introduction to his aria. Motley's sets ranged from a stark symposium of

pillars to a splendidly barbaric drop, but only via arty arrangements of ropes and fishnets which destroyed any sense of unity.

Idomeneo, King of Crete, makes a slightly rash vow to Neptune that he will sacrifice the first person he meets if he is not drowned in a storm. Unhappily the potential sacrifice must be his own son Idamante. A related complication is Idamante's love for a captive princess Ilia, and the unrequited love held for him by another princess, Electra. The pull between love and duty to the God within Idomeneo, and the private despairs of the others, results in a series of magnificent arias, culminating in a quartet of great beauty.

The arias do much more than elaborate abstract emotions. Such is the power of Mozart they also reveal the hearts of recognisable human beings, in valid musical terms. In the title role Ronald Dowd seemed happier in *recitative* and declamatory music than in the lyric sections, for which his voice—full of power and guts—does not seem suited. The fiendish runs of his second act aria remind us that this opera was written for a vanished race of singers, a race that included the *castrato*, a voice of allegedly phenomenal power and technique. The *castrato* in the original version sang Idamante. Mozart later transposed the part for tenor and William McAlpine sang in this production. He is a singer of experience and charm, with a sure feeling for Mozartian line, but slightly lacking in weight. Elsie Morison seemed less than usually sure as Ilia, but brought off

Zeffiretti lusinghieri (the only really well-known number in the score) happily. As Electra, Rae Woodland flung off the brilliant roulades of rage and frustration with aplomb, but her performance was crowned by her serene, floating interpolation into the calm sea chorus, a magical moment. The chorus plays a large part, usually commentating or narrating the moods of the sea and Colin Davis secured wonderful balance between it and the pit in a particularly fresh account of the score.

The chorus has a major role, too, in *Peter Grimes*: in fact the aspect of this opera that emerged most powerfully in the recent Covent Garden revival was that of a small, isolated community roused to lynching temperature. That and the all-pervading presence of the sea. Meredith Davies conducted and drew some of the finest singing I have heard from the opera house chorus both in the great man-hunt scene when bars of silence are as electric as the shouts of "Peter Grimes" that separate them, and in the slow dawn of the closing moments. Peter Pears again sang the title role he created in 1945. It may be submitted that his voice lacks power to fill the house, but more than compensating is his incredible portrayal of Grimes the fisherman, verging on the brink of madness. His self-communing soliloquies possess a haunted quality that is vocal acting at its best. In comparison, Claire Watson as Ellen, the schoolmistress who tries to redeem Grimes, seemed almost too reserved and conventional, but it remains a beautifully sung performance.

IMPULSE BUYING

BUY on impulse a set of the pins that curve to the head, spring-catch shut for complete comfort. Sleepies cost 2s. for six—are equally good for lazing in the bath because they are rustproof and don't stick to the head.

Buy on impulse for its good sense a lipstick and liner holder with a gilded band holding it and space for six lipsticks and liners. About £3 10s. to order from Marshall & Snelgrove who also stock (not shown) X-ten's composite make-up tray to hold everything that goes on a face. 45s.

Buy on impulse a frog-fren frilled cover-up for the eternal cotton wool. Hakeyon Daye sell it for 2 gns. in a creamy café colour with other frilly items to match. Buy from them, too, the Pompeian frieze porcelain scent bottle (£1 17s. 6d.) with a

goblet/flower holder to match (£2 7s. 6d.).

Buy on impulse Lancôme's newcomers: silver fluted scent atomizer and matching lipstick (far left). Scent inside: Magic or Envol for 72s. 6d. Lipstick inside: any of Lancôme's bewitched colours for 9s. 6d. plus the moonlit case, 32s. 6d. The pear-shaped varnish bottle has fetching colours inside—14s. 6d. for the frosted kind, 8s. 6d. the plain, in nine frosted, 15 plain colours.

Buy on impulse at French of London's spick and span salon, nice big bendy hairpins with a quota of jet or pearl running round the ends. Have French put up your hair in one of his romantic pile-ups first, then sponge it with these pretty oddments. Pictured: pearl ones at 31s. 6d. for three, a diamanté slide for 30s.

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DINING IN

Helen Burke

The scallop escalates

ONCE UPON A TIME, SCALLOPS—those tropical-looking shellfish from our own coasts used so often in furniture motifs—were referred to as the “poor man’s lobster” and in even more disparaging terms. Before me, as I write, I have a *Treatise on Food & Dietetics*, by Dr. F. W. Pavy, published in 1874, in which he links scallops with more humble shellfish such as whelks and winkles. But we have come a long way since then and, like the French, have come to appreciate scallops for the delicious little shellfish they are. Incidentally, they freeze well so that, at those times of the year when we cannot obtain them in their shells, we can get them frozen in packets.

But they are now back again and will fortunately be with us for quite a long time.

The fishmonger opens the scallops when you buy them, but does not, as a rule, offer the deeper shells unless you ask for them. If, therefore, you plan to serve cooked scallops in their deeper shells, be sure to ask for them. Just now, there seem to be more small-to-medium than large ones. Allow two or even three of the small ones per person. My fishmonger has them from 8d. each. Yours may be a little more expensive, but still reasonably priced.

SCALLOPS MEUNIÈRE are, perhaps, the easiest, plainest, quickest and tastiest way of serving them. For 4 people, take 8 to 10 scallops from their shells and discard the black intestinal lines. Run cold water over them and drain them well. Leave small scallops whole, or cut only the white part of larger ones into fairly thick slices. Barely cover them with milk, leave for a few minutes, then drain well and dip into seasoned flour. Have ready heated 1 to 2 oz. of butter and 1 to 2 tablespoons of olive oil. Quickly fry the scallops in them until golden toned on both sides. Turn into a heated serving-dish and pour over them butter heated to the *noisette* stage, that is, until it exudes a pleasant, nutty aroma. Scatter freshly chopped parsley on top and serve.

COQUILLES SAINT JACQUES costs infinitely less than that made with lobster, and what a good dish it is! For 4 servings allow at least 8 scallops. This dish will need very much less time than the lobster one, and as the sauce will require more time to cook than the scallops themselves, I suggest that it is a

good idea to prepare the garlic-tomato mixture first.

Chop 2 shallots and gently fry them in a tablespoon of olive oil. Add 1 to 2 finely chopped cloves of garlic or the juice squeezed through a garlic press, and cook gently for a minute or two. Add $\frac{1}{2}$ pint of dry white wine, 5 to 6 chopped, skinned and deseeded tomatoes and a bouquet consisting of several bruised parsley stalks, a small piece of bay leaf and a sprig of thyme, tied together. Simmer to reduce the sauce by two-thirds. Remove the bouquet garni and season the sauce to taste.

Prepare the scallops as above. Quarter the white parts of each and leave the red (orange) parts whole. Fry them in a little butter and season to taste. Pour over them a tablespoon or more of brandy and, when it is warmed, set it alight. Turn the sauce on to the scallops and cook together for about 4 minutes, then remove the scallops to their heated serving-dish. Add to the sauce a walnut of unsalted butter, in small pieces, and cook for two minutes. Pour the sauce over the scallops and, with them, serve Patna rice, cooked as for curry, or one of the quick-cooking, long-grained (Carolina) types of rice, using a little less salt than that suggested. Or thick slices of French bread will do.

COQUILLES SAINT JACQUES NAN-TAISE for 4. Here again, prepare the scallops as above. Poach 8 to 10 whole small ones or 6 large ones, quartered as before, in $\frac{1}{2}$ pint dry white wine. Simmer $\frac{3}{4}$ oz. flour in 1 oz. butter. Away from the heat, strain the stock from the scallops into this *roux*. Cook together, adding a little milk, if necessary, to thin down the sauce to the consistency of thin cream.

Meanwhile, quickly wash, dry and slice 6 oz. of small white-capped mushrooms. Get 1 oz. of butter very hot in a saucepan. Drop the slices into it and cook them for a minute, shaking the pan the while. Sprinkle them with salt. Arrange the scallops in a hot, heat-proof dish with the mushrooms around them. Stir into the sauce an egg yolk beaten with 4 tablespoons of double cream. Spoon this over the scallops and slip the dish under the grill to brown the surface a little. If you prefer it, you can cook the mushrooms for 2 minutes in a walnut of butter, a squeeze of lemon juice and a little water, but do first try the other way and see how much better the mushrooms taste.



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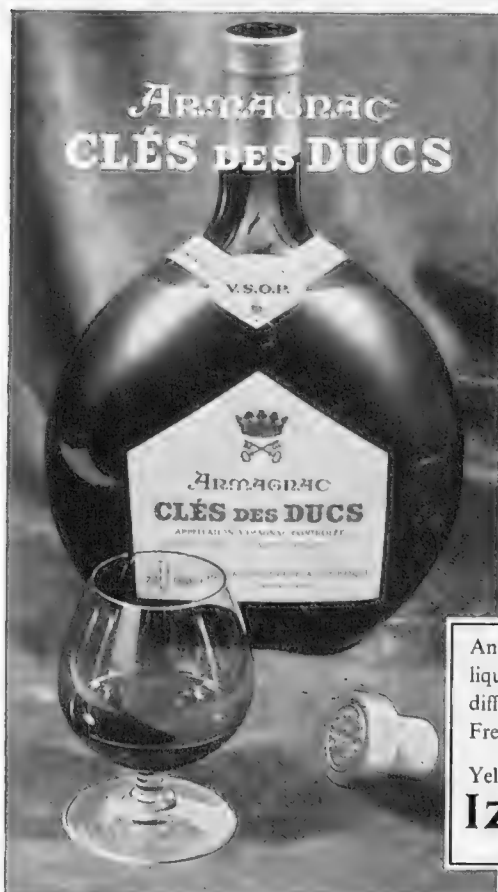


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THE GOOD NAME THAT HUMBERS BUILT UP half-a-century ago for quality has been well maintained through the intervening years, and never stood higher than it does today. I say this with firm conviction after driving the 1963 Super Snipe over a distance long enough to appreciate what a feeling of well-being is exuded by luxurious upholstery and expensive trimmings. Yet this roomy and powerful car is not costly as such models go; the saloon is priced, inclusive of purchase tax, at £1,541, and there is a limousine at £1,679. I have been trying the third model in the range, the estate car, which is listed at £1,782. The body of this is built up at the rear, and horizontally divided tail gates open to allow a very considerable load to be carried behind the back seats, which can be folded down to provide even more capacity when required.

Improvements for next year in the Humber Super Snipe have not been extensive, but are of a useful kind. One is the increase in petrol tank capacity to 16 gallons, another the raising of the 3-litre, 6-cylinder engine's power to 132.5 b.h.p., and a third is the adoption of the new Borg & Beck diaphragm clutch, which gives far smoother action. This last applies only, of course, to models fitted with manual gearchange to the 3-speed-plus-overdrive box. I confess to having a greater liking for this than for a normal 4-speed gearbox with or without overdrive. The change from bottom to reverse is so much easier—and how often one needs this when

parking—while overdrive is engaged or put out of action by a mere flick of a switch lever. Automatic transmission (Borg-Warner) is available on all Super Snipes at an extra cost of £144 (inc. p.t.). One point seldom found is that the speedometer is calibrated in both miles and kilometres per hour, and the fuel gauge in gallons and litres. Centre armrests on front and back seats were a boon to my passengers when only three were being carried (the car is an adequate 6-seater), for the suspension did permit the body to roll somewhat on bends. Adjustable ventilators in the fascia panel allowed fresh air to be brought in when needed at a suitable point for comfort, and the heater controls were elaborate in that they could be set to regulate temperature to a nicety. The engine ran smoothly and quietly, was very responsive to the throttle and started up readily in the morning with the aid of a sliding choke lever, with a warm-up position, which showed a warning light until it was put completely out of action; a useful reminder. Altogether the Humber Super Snipe impressed me as being a car of considerable merit, at a very reasonable price.

One of the biggest problems that will face British motor firms when we go into the Common Market will be to find distributors in the various Continental countries. There are not so many garages and motor agents there with facilities, organisation for selling and servicing cars as there are here, and naturally all the best are already committed to their home manufacturers.

The British Motor Corporation is having the problem solved so far as south-eastern France is concerned by the enterprise of Kennings, the distributors with headquarters in Chesterfield, who have acquired a building site in Lyons and will cover the adjacent area, including Marseilles. B.M.C. already has importers and distributors in France, the Société J. P. Richard of Paris and the Agence Française d'Importation de Véhicules Anglais, of which Mr. C. de Vries, who has been responsible for Austin interests in France for the past 35 years, is the head.

For a few weeks past I have been reading an occasional chapter of **The Motorist's Bedside Book** (Batsford, 25s.) and am sorry to have reached the last of its 29. Each chapter is a separate article by a different author, all of whom have a deep and specialised knowledge of what they are writing about. Sammy Davis, for instance, who was in the thick of motoring at the turn of the century, gives a host of amusing and historic anecdotes; Paul Frère, the distinguished Belgian driver, gives the inside story of his first motor race; Laurence Pomeroy traces the development of modern car design through the multitude of troubles which have beset each and (almost) every new idea in the process, and John Wyer describes the goings-on behind the scenes in the evolution of international formulae for races. There are other chapters dealing with many aspects of motoring as a whole, and the book has been ably edited by Anthony Harding.

*Humber Super Snipe estate car with the tail gates open.
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MAN'S WORLD

David Morton

Intelligent anticipations

THE BEST PART OF ANY HOLIDAY is, for me, the anticipation. Usually, it's merely passive—counting the days—but in the case of a ski holiday the anticipation gets to be really active. Two things can spoil a skiing holiday—an accident and the discomfort or danger that can result from ill-chosen equipment. Training is necessary to any sport, but the balance and rhythm essential to skiing make muscle control one of the best insurances against an accident. The Ski Club of Great Britain publishes the best guide to pre-ski exercises, each designed to strengthen the muscles used in skiing.

The body may feel a little misused by all this exercise—but you shouldn't feel too stiff to set about the next part of the preparation—getting the equipment together. Far and away the most important part of this is the boots. It's worth taking great pains to see that these fit properly. Several shops in London specialise in skiwear and equipment; Lillywhites, Pindisports, Simpsons, Moss Bros—all offer an enormous range of clothing and each of them operates a boot-hire service. Great care is taken to see that the boots fit well—but for those buying a pair of boots for the first time, these are the points to insist on. The sole should be firm, so that bindings don't buckle the boot; the ankle must be well supported with plenty of padding to prevent chafing; the toes must have plenty of freedom, and should not touch the end of the boot—wear ski socks when being fitted. Pindisports have a very interesting racing boot by Koflach of Austria—the Olympic Star, which has a patent hinge that allows *vorlage* (leaning forward on the ski) without discomfort or lack of support. It costs 15 gns. But beginners could probably find a satisfactory boot for about half this price. It's important to treat them with some respect; stretchers are essential, and cheap at about 25s., and a carrier bag is available (Pindisports) to carry the boots on the stretcher. Skis can be bought here too—Lillywhites have a wide range—or hire them here or at the ski resort. A top quality pair in epoxy resin can cost around £50, or a laminated ash ski about £6. The Ski Club recom-

mend short skis for beginners who are not in the prime of fitness, but they are also gaining adherents even among the experts. Next essentials are efficient release bindings, oiled, tested and adjusted daily, to operate for twists and forward falls. Prices can vary from 25s. 6d. for the simplest type to a highly complex but easy to operate binding with a special heel release, at £6 15s. 6d. Ski sticks cost from about 30s. for cane ones to £4 or £5 for light tubular steels.

Goggles and glasses must be unbreakable, and it's useful to have a pair with interchangeable filters to adjust for different weather conditions.

As far as ski clothing goes, the same rules of practicability must apply. Prices may go up to £11 or so for trousers, and as in town trousers, ski trousers are slowly beginning to get narrower and fit better. They must be water-repellent and windproof. Worsted and Helanca mixtures keep their shape well, but it's unfair to expect any pair of trousers to stand up to perhaps 15 days of continuous wear without showing signs of bagginess. Hamlets—long underpants with an elastic waistband—are worn underneath the trousers, and very peculiar they look. Wind jackets have to be as water and wind resistant as the trousers, and the zippered anorak is still leading the field. In really bad weather, a ski cap with earflaps and a peak can be a comfort, but normally a knitted wool cap is adequate. Light wool shirts are advisable, though I would suggest the light cotton polo-neck sweaters on sale as being a good substitute; the heavier sweaters in chunky knit might well be paired with a medium weight in case the weather conditions change. Ski gloves or mitts are a matter of choice, though mitts are better for beginners.

Finally, the dry ski schools operated by the leading shops that specialise in skiwear and equipment are reasonably priced, worthwhile and fun. The four shops I have mentioned take skiing seriously and offer a lot more than a quick, uninterested sale. They take great pains over fitting and advise on the right choice—which may not necessarily be the most expensive one. And of all their advice, something to pay heed to is the recommendation to take out an insurance policy. I'm not being gloomy. I know.

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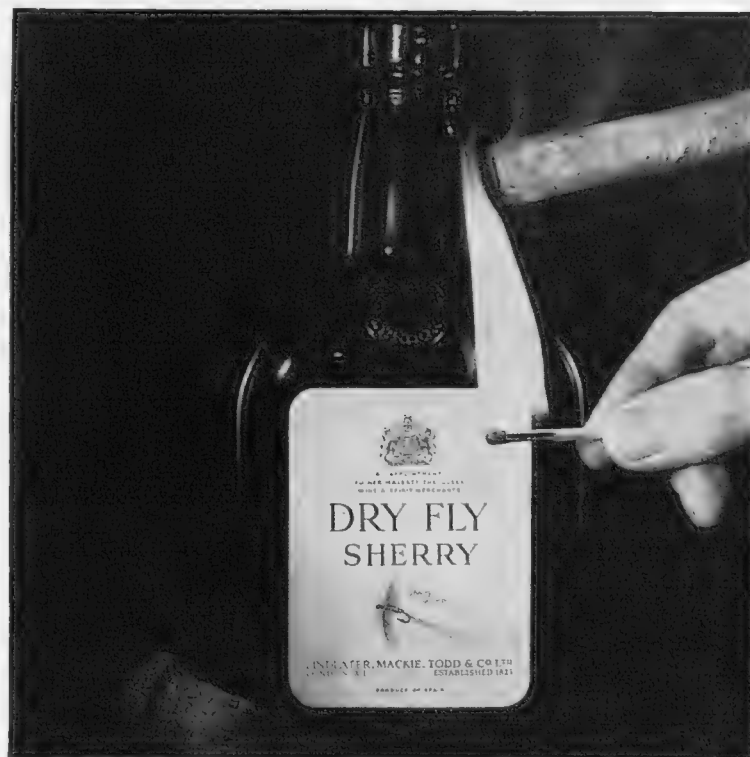
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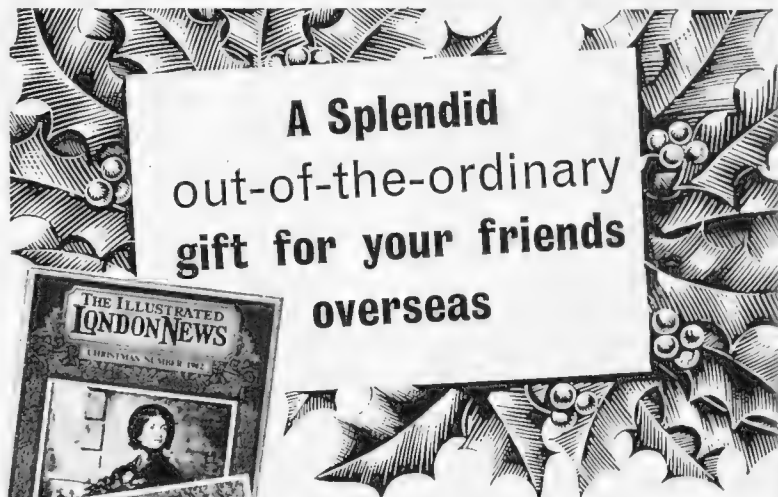
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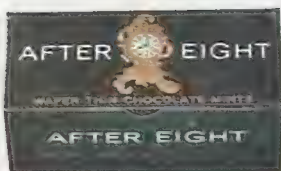


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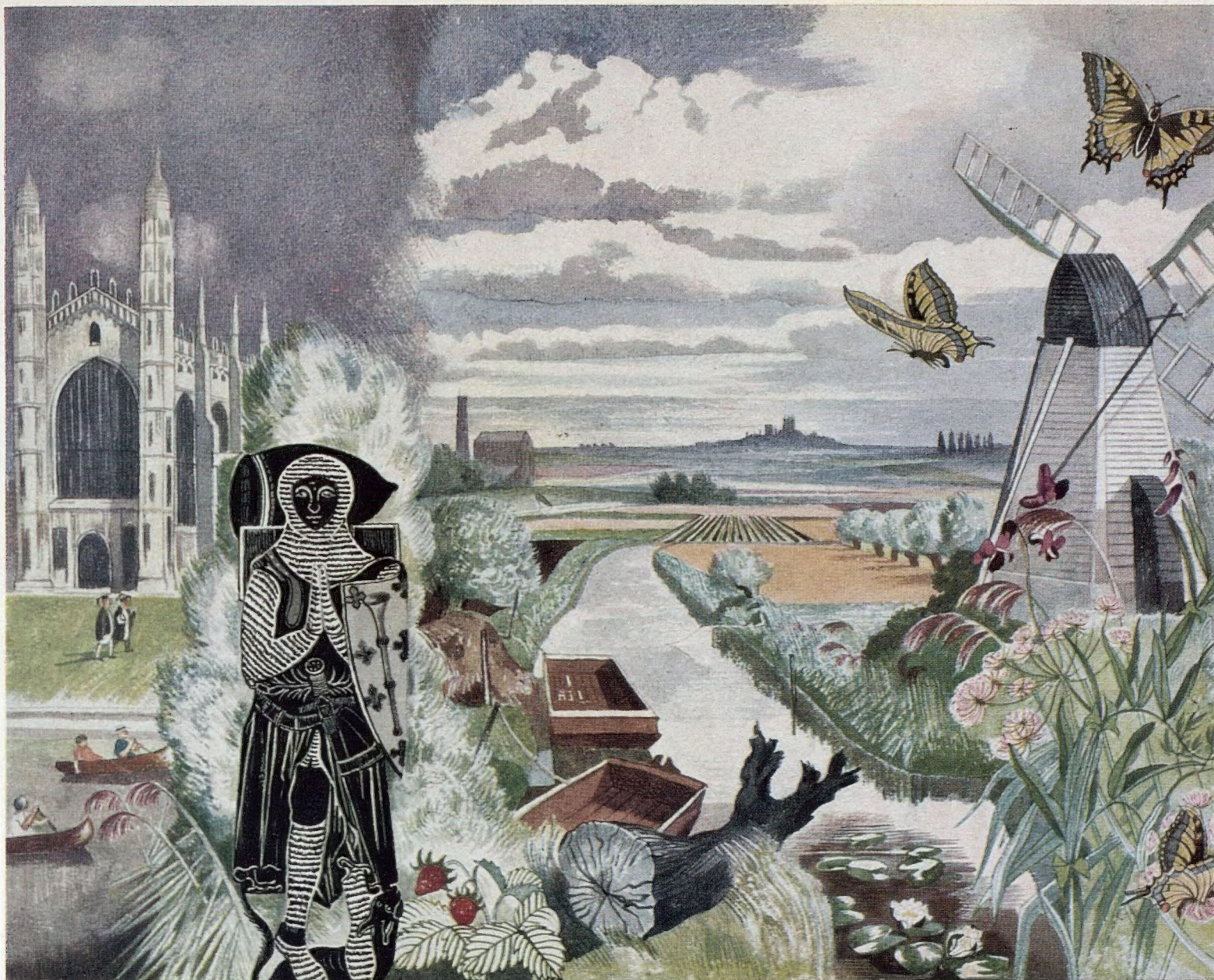
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Shell guide to CAMBRIDGESHIRE



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*These fens have oft times been by water drowned.
Science a remedy in water found.
The power of steam, she said, shall be employed:
The destroyer by itself shall be destroyed.*

The 680 acres of Wicken Fen, a nature reserve maintained as much as possible in its original state, are the home of the Swallowtails (3), whose food plant, "Carrot" to the Fenman, is the tall Milk Parsley (4), which exudes a white sap. The Marsh Pea (5) is another rare plant of Fenland, and of Wicken. In the foreground are not only the Fenland farmer's strawberries (6), but one of the ancient bog oaks (7) of a dry prehistoric era which he has to remove from his black earth. Reeds, punts and water lilies (8) on a long dyke or lode, and pollard willows complete the picture – together with undergraduates, and the famous brass (9) of Sir Roger de Trumpington, set in Trumpington church in 1289, the second oldest brass in England.

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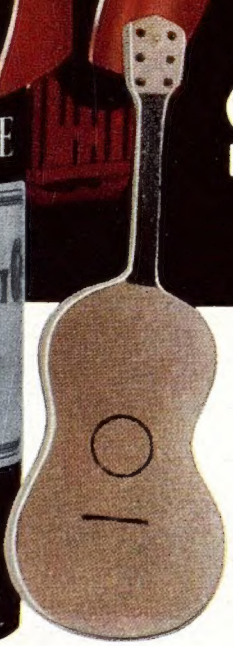
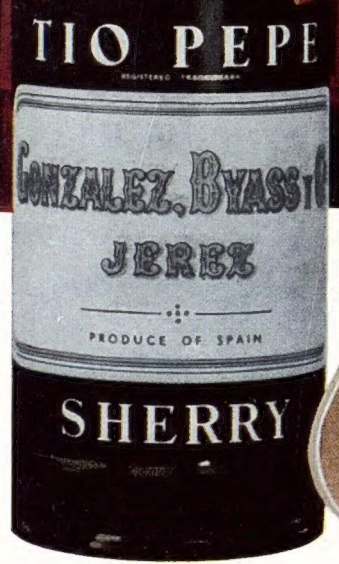
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